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MORGAN PORCELAINS SOLD.

As was indicated by the ART NEWS last week, Mr. J. Pierpont Morgan has sold to Duveen Brothers the collection of Chinese porcelains, largely formed for his father by Duveen Brothers, to that firm. The final announcement of the sale was made by Mr. Morgan on Monday last, and was confirmed by Duveen Brothers the same day. The gallery in the Metropolitan Museum, where the collection has been on exhibition for some year's past, (as unlike the other portions of the collections on view at the Museum, and which were brought from abroad previous to Mr. Morgan's death, the porcelains have never left this country, where they were chiefly secured) has been closed to the public for some days and the collection is about to be appraised for the inheritance tax.

For some weeks past it had been known that Duveen Brothers, or their representatives, had been studying the porcelains, in company with several known collectors, and from this the rumors of the sale, now consummated, proceeded.

Although as the ART NEWS goes to press no direct confirmation can be obtained of the report that the State Comptroller, Mr. Eugene Travis, through his attorney on Inheritance Tax matters, Mr. John W. Hutchinson, Jr., has appointed the American Art Association as appraisers of the collection—the report is generally believed to be correct. It is also reported that the American Art Association may be appointed as appraiser of all art properties in the State, that may have to be passed upon for the Inheritance or Death Tax. This report, if correct, would mean that the Association will probably appraise the remainder of the Morgan art collections.

Mr. Joseph Duveen said to a reporter: "We are proud to have the collection back in our hands. We have owned it twice before. It is unquestionably the greatest collection of Chinese porcelains in the world. It will be placed on exhibition in our galleries in about three weeks, and as there is always a demand for great works of art the dispersal of the collection will not be affected by the war."

"Rather than sell it en bloc to any other than private buyers, we have positively decided that we will not sell half of it or even a quarter of it to a single purchaser. We have absolute control of it, as we have bought it for ourselves and not as syndicate agents. That may be started that the Rockefeller or any other family has bid for the entire collection or will get it are wholly without foundation."

Mr. Edward Robinson Director of the Museum said:

"The Museum and the public are losing something which can never be duplicated, for the Morgan collection is pre-eminent among the world's great ones. We are indebted to the generosity of Mr. Morgan and his father for the use of the porcelains for so many years, and we are very fortunate in having the Altman Chinese porcelains, comprising approximately 460 pieces, of equally high grade. Thus the public will continue to have the opportunity of seeing a worthy successor, though much smaller, to the collection of Mr. Morgan."

With the distribution of the Morgan porcelains, the Altman collection will become the most important one extant.

What Mr. Morgan Retains.

It is understood that Mr. Morgan did not reserve for himself any part of the collection now in the Museum, but several pieces were withheld from the original loan by him and these will be retained by his son. One piece is a square vase, eighteen inches high, embellished, on a green ground, with flowers and chrysanthemums. There are five other pieces which, though they are of great value and rarity, Mr. Morgan prizes more highly for sentimental reasons.

History of the Collection.

The original collection of Chinese porcelains that now form a part of the Morgan loan says the N. Y. "Times" "was started (Continued on Page 2.)"

SPRING ACADEMY A FREE SHOW.

The coming ninetieth annual exhibition of the National Academy of Design, best known as "The Spring Academy," and which will open to the public at the Fine Arts Building, March 20 next, will for the first time, be free to the public at all hours, during its continuance.

The decision to do away with the entrance fees to this always eagerly anticipated and important display, this year at least, has been based upon the idea that the veteran Institution, which is always a loser financially through its exhibitions, can afford to dispense, in the interest of the public, so greatly affected this year by the war, with the revenue from its entrance fees, and thus evidence its desire to make its exhibitions the more of use and educational value. The decision would seem to be both wise and timely and will doubtless be appreciated by the public.

MUSEUM WILL INVITE WORKS.

The Brooklyn Museum is arranging an "Invitation" exhibition of modern American oils, to be held through April next. Every effort will be made to have this a most notable exhibition, and while the works are to be "invited," those who are not reached by such invitations this season will have an opportunity in those to come, as it hoped to make the exhibition an annual event.

WHAT IS ART EXPERTIZING?

"As to 'experts,'" very truly says the Boston "Transcript," "they may be roughly classified in two classes—those who are too willing to attribute anonymous pictures to some famous painter, and those who are too ambitious to cast doubt upon existing attributions. There are very few 'experts' on old paintings whose opinions are worth much, anyway. With regard to the works of Leonardo, for instance, those canvases which are best known as his original productions, in the public galleries of Europe, are, with but few exceptions, still disputed, and probably there are not more than half a dozen of them that are accepted by everybody as genuine."

"A slight acquaintance with the enormous difficulties attending the work of expertization would be enough to make any man skeptical as to the finality of the judgment even of the most competent and scholarly of the 'experts,' particularly when we find the most accomplished and celebrated of them flatly disagreeing on the most important questions."

"A great deal of noise has been made of late years about the value of photography and micro-photography as an aid in determining moot points, such as brushwork, technique, handling, and a variety of such matters; and quantities of experiments have been made and are being made upon old paintings with a view to deciding as to the

LOST "MASTERPIECES."

A recent cablegram from Geneva, Switzerland, says that "a painting pronounced by an expert to be the work of Leonardo da Vinci, was recently bought for a small sum at a village in the Canton of Fribourg by a Lausanne collector. It will be sent to Paris for examination by experts there."

"There is hardly a week in the year," says the Boston "Transcript," "that the Associated Press does not send out some news of this sort, and if one were to make a systematic collection of newspaper clippings, relating to the discoveries of lost masterpieces by the old masters, it would be found that the number of these marvelous events in the course of a twelve-month, would reach quite a surprising total."

"The casual reader of the newspaper does not stop to scrutinize or analyze these reports, and in nine cases out of ten nothing more is ever heard of the find, since the verdict of the real experts puts the masterpiece where it belongs, and consigns it to the oblivion of the antiquated daub."

"For instance, let us read a little more carefully the above cablegram, and weigh the probabilities of the case. 'A painting pronounced by an expert to be the work of Leonardo da Vinci.' There is no description of the painting, and no mention of the name of the expert. The picture will be sent to Paris—rather a reflection upon the anonymous Swiss expert, who has already committed himself."

"Under the law of probabilities, the chances are about a thousand to one that work in question is by Leonardo. Everything is possible, perhaps, therefore, it is possible that at this day a lost Leonardo may turn up, but we are safe in saying that the Geneva despatch will be received by every artist, picture dealer, critic and collector with a significant smile and shrug. The old game has been played so many times, always with the same ending."

"At the same time, it is astounding to find that there are so many credulous people in the world, who are willing to be duped, and who are willing to accept as valid evidence a tissue of absolutely worthless and absurd and puerile stuff, obviously manufactured for the purpose of deceiving the 'Easy Mark.'"

"A signature, for example (of all things the least convincing) is found with the aid of a microscope, hidden away slyly under a thin coat of glaze, and the public is expected to receive this as testimony to the genuineness of the attribution. Few persons realize how exceedingly easy it is to counterfeit a signature, and fewer still realize how many of the recognized masterpieces of the world are unsigned."

GERMAN ART WAR-TIME SALES

The "Kunstmarkt" notes the relatively favorable result of the recent sales by the Lepke art auction house of Berlin of the collections of Karl Frenzel and of the architect, Paul Henschel. It adds:

"The success of this apparently bold attempt was beyond expectation: the attendance being large, including several dealers from neutral countries. The demand hardly showed a trace of the difficult situation, prices sometimes exceeding a normal level."

"The anticipated disruption of the art market has not taken place, while the tempo is of course slower."

"The reports from the Berlin Museum as to new acquisitions are also good signs."

ART COMMISSION PRAISED.

The Fine Arts Federation met in the Fine Arts Building, 215 West Fifty-seventh Street, Tuesday night to discuss city planning and the work of the Art Commission. Mr. George McAneny, President of the Board of Aldermen, said that many thousands of dollars has been saved the city by the art Commission.

ALEXANDER STATUE FOUND.

At Cyrene, once the principal city of ancient Cyrenaica, in Libya, a colossal statue of Alexander the Great, lacking only a part of the right forearm, has been found. It is a marble copy of the famous bronze of Alexander by Lysippus, known only by copies on coins, the original having been destroyed. The statue is larger than life-size, and represents Alexander, nude, standing and looking up with right arm outstretched and left hand holding a spear, on which he leans.

BREDIUS FINDS REMBRANDTS.

The last number issued of the Paris "Chronique de l'Art," July 25, had a communication from Dr. A. Bredius, to the effect that he had discovered in the Swedish National Museum at Stockholm, two pictures which he has identified as works of Rembrandt. One has hitherto been attributed to an unknown hand, "The Sacrifice of Abraham," while the other is a portrait, cataloged as of the Rembrandt school.



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TO AID FRENCH ARTISTS.

S. Montgomery Roosevelt, chairman of the Executive Committee of the National Association of Portrait Painters, confirms the exclusive announcement in last week's ART NEWS, that the fourth annual exhibition will be held in the galleries of Jacques Seligman & Co., No. 705 Fifth Avenue, opening Monday next, Feb. 15. The proceeds will be for relief of the families of French artists now at the front. An admission fee of 25 cents will be charged and the fund will be forwarded to Léon Bonnat, President of the Fraternité des Artistes of Paris, for distribution.

Among the members of the association who will exhibit works and contribute \$25 each, are J. W. Alexander, G. Bellows, J. S. Sargent, F. W. Benson, L. Betts, W. M. Chase, R. Clarkson, W. Cotton, E. E. Crawford and H. G. Cushing.

RICKETTS HALED TO COURT.

Mr. Rob. Roy Ricketts, of Moulton and Ricketts, which failed for a large amount last year, having refused to hand over to the Trustees in bankruptcy in Chicago, on the advice of his lawyer, it is said, a Life Insurance policy for \$5,000, of which his wife will be the beneficiary, was summoned before Judge Carpenter in Chicago last week, to show cause why he should not be punished for contempt of Court. The Chicago "Examiner" states that this Policy is all that is left of Ricketts' fortune.

PENNA. ACADEMY DISPLAY.

The one hundred and tenth annual exhibition of the Pennsylvania Academy of Fine Arts, which opened to the public in Phila. last Sunday, Feb. 7, following the annual reception Saturday evening, always a social event, is, as was to be expected, a good display, if it lacks something of the freshness and a good deal of the general cleverness in the exhibits, usually the distinguishing features of this leader among the large public routine art exhibitions of the art season in America.

The world catastrophe, which has affected every line of human activity and endeavor is, of course, chiefly responsible for the milder and tamer atmosphere of this year's Pennsylvania Academy, as compared to even its predecessor of last year. This catastrophe—namely the great European war—has prevented the representation of American artists resident in Europe, and whose works, as a rule, more or less expressive of the latest art developments or tendencies, in Europe, and also as a rule deserving the appellation of cleverness, have always been looked forward to at this exhibition as a distinctive feature and as one that freshened its atmosphere. The absence of these works made it necessary for the Academy officials to invite more of the stronger oils shown elsewhere, not only this, but in past seasons, and notably at the recent annual Chicago Art Institute and the New York Winter Academy and Corcoran Gallery's bi-ennial displays. The presence of these now familiar pictures to general art lovers and to those who follow the routine exhibitions also tends to sober its atmosphere and to make it on the whole, while a good display, less novel than in former years.

The exhibition is somewhat larger than last year, when oils and 189 sculptures were shown by 284 artists. This year there appears to be (I am never sure of my figures in a Pennsylvania Academy catalog, as for

some unknown reason the pictures are numbered in lots of fifty) 481 oils and 219 sculptures, by 264 artists.

The Prize Winners.

The prizes, seem on the whole to have been well awarded, although it has been pointed out that the former pupils of the Academy and those who have been connected with it, received some of the medals and prizes. This does not necessarily imply favoritism, as the Academy has had among its graduates some of the best painters and sculptors in the country, and the work of these former pupils who received prizes this year, stands out all the more in the current exhibition, which, as said above, is not as fresh in atmosphere or as high in standard of general ability as usual. The first prize, and the most important one, the Temple gold medal for "the best picture" was awarded to Charles W. Hawthorne's large figure work, "Provincetown Fishermen," one of the best examples of this able painter's brush, but an old story to American art lovers as the picture has been shown repeatedly. The Walter-Lipincott prize of \$300.00 went to Wm. M. Paxton, for a delightful genre, a carefully finished interior with a woman standing by a table in the costume of the "Centennial" period, the brilliant green of her old fashioned silk dress with its white bustle and train contrasting well with the polish of the furniture and the fittings of the room. Mr. Paxton well keeps up the traditions of the "story telling" period in American art. Carroll S. Tyson, Jr., an Academy graduate, won the Jennie Sessan prize for his marine and harbor scene, "Bass Harbor Wharves," a breezy fresh colored, but not distinguished canvas, and Charles Hopkinson, of Boston, captured the Carol H. Beck portrait prize for his bold and virile presentment of a little girl standing at half length, in deep solid colored winter costume, against a snowy background. To Gertrude A. Lambert, another Academy graduate, went the Mary Smith prize for her picturesque and colorful study of a woman seated in a garden sewing on a mass of rags, entitled "Carpet Rags." In sculpture, another Academy graduate, Albin Polasek won the George D. Widener prize of \$500.00 for a bronze, entitled "Aspiration," excellent in pose and modelling, and admirable in quality.

Not a Remarkable Display.

While, as has been said, the exhibition this year is a good one, and one can hardly imagine a Pennsylvania Academy annual display as not good, it is not remarkable in any way. The "one man" room idea has been abandoned for this season at least—it will be remembered that Jonas Lie was the artist who had this honor last year—there are no "star" pictures or sculptures, but on the whole a good and high average of merit. The majority of the work, as a whole, is good and solid American. There are too many of the stronger American painters and sculptors missing through their work, such as Ranger, Dewey, Geo. Inness, Jr., Sartain, J. F. Murphy, Ballard Williams, Gari Melchers, DeCamp and others whose absence can partly be accounted for by the Pan-Pacific Exposition; scarcely any new arrivals of special note and as last year, landscape and figure works predominate among the oils, and the portraits are few in number, but are, with few exceptions, good ones.

Many Familiar Works.

Of works which have already been shown, and are more or less familiar, are Birge Harrison's "Hilltop," Gardner Symons, "Through Sunlit Hills," Jonas Lie's, "New York," Leon Kroll's, "Fuentarrabia," (shown at the last Corcoran) Lydia Field Emmet's, cunning little child portrait, "Patricia," Charles Woodbury's "Bathing Pool," William Cotton's excellent portrait of Miss Devorak—now Mrs. Cotton—Willard L. Metcalf's "Valley—Fiesole," J. Alden Weir's, "Flower Girl," H. D. Murphy's "San Juan," Hayley Lever's "Winter—St. Ives," a prize winner at the New York Winter Academy, Charles Rosen's "Mouth of the Creek," Robert Spencer's "White Tenement," three examples of Child Hassam, George Oberteuffer's "Notre Dame," Robert Henri's, "Jim Lee," Emile Carlsen's "Old Sycamore," and his large biblical subject in the last Winter Academy and F. Louis Mora's—too much shown and reproduced—"Evening News."

Some Good Works.

The painters whose works attract and deserve the most attention this year, are Leon Kroll, whose "Upper Broadway, February, 1914" is a most truthful and spirited rendering of New York after a heavy snow storm, Gifford Beal, whose "Picnic Party," albeit too crowded in composition, is distinctly clever and full of life and movement, W. Granville Smith, whose "Regatta," seen before, has characteristic, soft and delicious color, Paul King, who has three excellent canvases, "Old Houses in Germantown," "In the Harbor," and "Old Landmarks,"

(Continued on page 3)

MORGAN PORCELAINS SOLD.

(Continued from page 1)

about forty years ago by the late James A. Garland, who was expert in the selecting of only the best and most important works of the different periods, particularly of finely decorated specimens of the seventeenth and eighteenth centuries. Within a few years he assembled the most important collection of Chinese ceramics in this country. The collection became too large for his home in 1893, and he transferred it as a loan to the Metropolitan Museum of Art, of which he was a Trustee. He continued to add to it until the collection began to attract the interest of European and Eastern amateurs.

Mr. Garland continued to add to his collection until 1898. After his death the collection was bought by Duveen Brothers, who sold it to J. Pierpont Morgan, Sr., then President of the Museum. He permitted the ceramics to remain there, and from time to time made important additions. In his purchases Mr. Morgan was assisted by Thomas B. Clarke, William M. Laffan, who bought for him the porcelains of M. J. Perry at Providence, R. I.; Duveen Brothers, and others. By this time the number of specimens was double that of the Garland purchase.

J. P. Morgan, Sr., at his death, left the finest assemblage of Oriental porcelains the world has ever seen, comprising about 1,400 pieces. Any specimens comparable to many of its most beautiful pieces are in the Altman, British Museum, South Kensington, Grandidier, (Louvre), and Dresden Museum collections, or in such private galleries as those of Edward Tuck of Paris and P. A. B. Widener in Philadelphia.

Scope of the Collection.

The Morgan specimens cover practically the entire history of Chinese ceramic work, especially those periods held in the highest esteem. Among the most valuable examples are the famous black vases bearing symbolic floral decorations in the reserves, picked out in varied translucent glazes, and generally termed "black hawthorns," which form a characteristic class by themselves. Some of them are the only known examples of their kind.

"Another group of hawthorn vases, consists of superlative green and yellow examples, depicting rich floral decoration, with details characteristic of the K'ang-hsi period. The hawthorn group of porcelains first appeared in Europe in the latter half of the nineteenth century. They never came within the classification of commercial porcelain, as did the vast quantity of blue and white specimens which found their way to Holland, but are regarded as being essentially the possessions of the wealthy and ruling classes in China.

The Blenheim Vase.

"Among the hawthorn blue-ginger jars, most perfect examples of their kind, the paste being of the purest white texture, hard, clear and flawless throughout, is included the well-known Blenheim vase from the Duke of Marlborough's collection. These jars are remarkable for their strong and full-tone azure blue, having the appearance of deep sapphire qualities in mineral gems.

"Prominent among the groups of early specimens are examples from the Han, Yuan, and Ming dynasties.

Director Robinson's Farewell.

At the monthly Museum Press view on Wednesday, Director Robinson said in part, that it would be idle to pretend to minimize the disappointment which all connected with the Museum feel at the approaching loss of the Morgan Chinese porcelains, irreparable in a more literal sense than the loss of any individual could be, that when a useful man dies, in the course of time his loss, sooner or later inevitable, is made good, and the institution with which he was connected, pursues its course as before, but that when a great collection goes from a Museum, however, the loss is a permanent one, and that in the present case, it is almost inconceivable—that what has gone can ever be replaced on the same scale by material of the same high quality, as there is no other such collection in the world, and it is not probable that one like it can be brought together again.

He said also that the Morgan porcelains, together with those recently inherited from Mr. Altman and others in the Museum, was one of the features which have given the Museum the prestige it now enjoys among world museums. He told of an European connoisseur who said it was the one place to study early Chinese art and of a Chinese prince, who visited here and said that it was unique, as no such collection of the potter's art could be brought together in China today.

"Its dispersal," said Mr. Robinson, "will therefore mean the corresponding sacrifice of a great educational factor which will affect not only the people of New York, but the country at large."

He emphasized the fact that the Museum had never had any claim to the permanent possession of the collection which had always been there distinctly as a loan, that Mr. Morgan Sr. never, so far as he knew, intimated to anyone his intention of giving or bequeathing it to the Museum that it was not Mr. Morgan's habit to admit, or even to formulate, his intentions until the time for action arrived and in the present instance it was enough for him that the collection was here, and was being enjoyed by thousands.

"Its ultimate disposition," said the Director, "he preferred to leave for circumstances to determine. Even in his last will, he left the matter indeterminate, and although he expressed in it the hope that his collections or some portion of them might be rendered 'permanently available for the instruction and pleasure of the American people,' he gave no mandatory instruction to his successors as to how or whether this should be done. Knowing as we do the present Mr. Morgan's loyal devotion to his father's memory, and his determination to carry out the latter's intentions to the utmost of his ability, we must believe that any dismemberment of the Morgan collections arises from what he believes to be a necessity, and certainly that it is not due to indifference to his father's wishes, or to lack of interest in the institution to which his father was so heartily devoted.

A cable from Paris to the New York "Sun" says: "In art circles here it is pointed out that if Mr. Morgan wanted to sell any of his father's collections it would be far easier to find a market for porcelains than for any other articles, for two reasons, first, because the collection of which the Garland collection formed the nucleus was made when prices were still low and hence the chance of the sale showing a satisfactory profit was more likely, and secondly, because there are many porcelain buyers in the United States even at present."

Battle Creek's Art Treasures.

Mr. Harold H. Briggs, nephew of the late Nathan Briggs, has assumed the sale of the two famous original Rosa Bonheur and Corot paintings, owned by his uncle before his death. He will attempt to sell them. By the terms of Mr. Briggs' will, these pictures are to be sold and the money divided between the heirs of his estate.

These two pictures are among Battle Creek's most famous art treasures. They have been pronounced true originals from the brushes of Corot and Bonheur.—Battle Creek Journal.

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PENNA. ACADEMY DISPLAY.

(Continued from Page 2.)

all truthful and charming in tone and color, Julian Story, whose portrait of Miss Cintra Ellis has a suggestion of Hoppner in pose and arrangement, and is delightful in quality, Truman E. Fassett, who shows a clever illustrative work in the manner of Harry Watrous, entitled "His Letter," and Alice Kent Stoddard, who comes dangerously near her probable master, Robert Henri, in her delightful and expressive "Red Haired Boy."

The pictures in the south corridor which most stand out, are Alice Munford Roberts' portrait of John S. Jenks, Daniel Garber's soft and delicate "Morning Mist," John F. Carlson's "Silver Stream," Oliver D. Grover's "Lake Garda," Edmund Greacen's familiar, but always good "Beach at Watch Hill," Joseph P. Pearson Jr.'s, large and fine conception "Earth and Sky—Springtime," Edwin Booth Grossman's striking portrait "Joan," and May A. Post's admirable character work "Children of Volendam." In Gallery B, A. T. van Laer, shows a typical landscape, "Spring Day," Gardner Symon's familiar, large and fine landscape, "Through Sunlit Hills," Henry R. Poore, one of his good dog pieces, Arthur B. Davies, his feeling, deep and rich and low-keyed landscape, with a refreshing absence of figures, "Newfoundland," and another example with his beloved nudes "Under the Bough," and Hayley Lever, a new harbor scene, "Dance of the Boats," with his usual fine color and air, but the wave forms badly constructed.

There are also in this gallery F. C. Frieseke's outdoors with figure "In the Garden," Richard Miller's familiar "Green Cage," a Winter landscape by Edward W. Redfield, a good example of Ernest Lawson, "The Railroad Track," an unusually clever figure work by Gertrude Fiske, with skillful arrangement of draperies and jewels, entitled "Job's Tears," a really stunning portrayal of a pompous rooster, a sort of Kaiser of barnyard cocks, by Joseph T. Pearson, Jr., "Up with the Sun," a delightful interior with figure "The Chatelaine," by M. Bradish Titcomb, an admirable half length portrait by Carl J. Nordell, of Mrs. Talbot Aldrich, C. C. Cooper's familiar "Cathedral at Sienna," and L. G. Seyffert's study of a Spanish woman.

In the south Transept, Kenyon Cox, Edward Dufner, and Richard Miller bear off the honors, the first named with a finely drawn study of a nymph.

Joseph Pennell shows his excellent and dramatic "Dinner Time—Gatun Lock"; Harry W. Watrous, his familiar, but always agreeable and interesting "The Juggler," and Leonard Ochtman, two of his delightful Winter landscapes in Gallery E, where are also hung Charles H. Woodbury's truthful and stirring "The Life Line," and "The Old Bathing Pool," Robert Susan's striking and simple "Girl in Black," L. G. Seyffert's portrait of James M. Dodd, Charles Rosen's fine coast scene, "Bluff Point," Henry B. Snell's "The Beach—St. Ives," Elmer F. Hudson's good study of boats, Anne Goldthwaite's delightful outdoors with figure, and Martha Walters "Late Afternoon—Coney Island."

In Other Galleries.

Leon Kroll has a clever coast scene in "East Gloucester Beach," in the Central Gallery, Martha Walter a strong figure work, "The English Nurse," Carl Rungius a typical landscape, "Desolation," Adelaide Chase, an excellent still life, Louis Kronberg a good figure, one of his best ballet girls "In the Dressing Room," Mary H. Tannahill a charming little portrait, Richard Blossom Farley, a tender and delicious coast scene, "Drifting Mist," and Charles Bittinger, one of his typical quaint costumed figure works, "The Lace Fan."

In Gallery F, George Bellows shows an evident variation of his virile, almost sensational portrait of Geraldine Lee, shown at the Montross Gallery this season, Mary Cassatt one of her best mother and child canvases, "After the Bath," Cecilia Beaux, a stiffly posed double portrait, "Father and Son," Daniel Garber, a "March Landscape," Frank W. Benson, "His Seamstress," a real Tarbell-Wenson-Vermeer composition, Geo. L. Noyes, a tender and delicious landscape "Frozen Marshes," Charles H. Woodbury, a remarkable and clever study of flying fish and dolphins in the iridescent tropic Gulf Stream waters, really a palette study, Robert Vonnoh, his fine thoughtfully, richly colored and expressive half length figure work, "Memories," and Wm. M. Chase, a full length seated and most effective portrait of Mrs. Eldridge R. Johnson, the best from his brush for a long time, freely handled, strongly drawn and with details delightfully rendered.

A decorative and well colored work in Gallery G is "The Mirror," by R. B. Farley, Leon Kroll has a simple rich landscape in the same gallery and Robert Henri three characteristic works. In this same gallery hang also two of E. H. Potthast's truthful clear aired and effective beaches

with bathers, C. P. Ryder's beautiful Autumn landscape, "November," Adolphe Borie's strong half length presentment of Paul P. Cret, Irving R. Wiles clever "Laughing Girl," and Helen M. Turner's excellent portrait of Mary Tarleton.

Space and time only permit mention of the following: Arthur Hoeber's fresh clear aired and rich colored Marine, "Summer Sea," Kenyon Cox's expressive, truthful and admirable portrait of Louise Cox, L. G. Seyffert's portrait of Richard M. Cadwalader, Arthur B. Carle's well-drawn anaemic nude, and Philip L. Hale's curious up and down columnar portrait of "La Donna Mi-velata?" Howard G. Cusning's japonic studies of flower and vases, Alson Skinner Clark's two Winter landscapes, Wm. Ritschel's virile California marine and coast scenes, Wm. J. Glacken's fresh and breezy and delightful beach scenes, Jonas Lie's "The Harbor" with its beautiful light and color, and his clever interior with figure "Cafe Lafayette," H. G. Murphy's tender "New Moon," Paul Dougherty's typical coast scene, "The Golden Rocks," and J. T. Pearson, Jr.'s dramatic "Thunder Storm."

Notice of the sculptures must be left to another time. James B. Townsend.



IN SUMMER

Frank Townsend Hutchens

Shown in Winter Academy and now on exhibition at Youngstown, Ohio.

New Features at the Metropolitan.

Antique sculpture, some of it the result of the institution's excavations and purchases in Egypt, was the chief novelty at the Metropolitan Museum's press view on Wednesday. Announcement was also made of the pictures selected by the trustees, in accordance with the will of the late Mrs. Morris K. Jesup from her collection. The acquisitions of the department of classical art in 1914, shown for the first time, include the Roman bronze head of Agrippa, reproduced in the ART NEWS on Jan. 16, a Roman female portrait bust of the Trajanic period, a Greek female head of the III Century B. C. IV and V Century Greek heads of youths, and a late period Greek head of Dionysius, a Roman tragic mask, a head of a Satyr, the upper part of a Roman cippus with three bust portraits in high relief, two colossal Dipylonic tomb vases, vases which were prizes in Greek games, a Greek mirror with Marsyas and various smaller objects, including some gems and jewelry in the gold room.

The Egyptian department has been rearranged to take in two rooms made available in the new addition. Opening off the armor hall and galleries. Notable among the new works shown here are a wooden statuette of Sesostri, a shrine taken from the tomb of Imhotep during the Museum's excavations and a mortuary monument with a stele at the back purchased in Egypt.

Among the new objects shown in the recent accessions room, are S. Seymour Thomas "Lady with a Dog," a striking portrait given by Mr. William A. Read, a couple of red chalk made studies by Carl van Loo, given by Mr. George S. Hellman, the dealer, and a Malbone portrait of a woman, recently purchased.

The following is a list of the Jesup pictures selected, a temporary exhibition of a number of which will be opened early in March.

Gainsborough, "Miss Gainsborough," Lawrence, "Lady Elizabeth Wyndham," Romney, "Hon. Mrs.

Tieckle" and "Portrait George Romney," Nattier, "Vicomtesse Polignac," attributed to Rembrandt, "Burgomaster" and "Burgomaster's Wife," Corot, "Landscape," Hoppner, "Mrs. Gardiner, and Her Children," Wilson, "View on the Arno," Janssens, "Marchioness of Townshend," Diaz, "Children and Lizard," Wilkie, "The Return," Cazin, "Former Royal Highway," Nasmyth, "Landscape," Kensett, "Lake George," F. E. Church, "The Parthenon," A. B. Durand, "The Beeches" and "Summer Afternoon," S. R. Gifford, "Kaaterskill Grove," S. van Ruysdael, "Haarlem, Holland," Cole, "Crossing the Ford," Bonington, "Mantes on the Seine," Stark, "The Mill," Reynolds, "Georgiana Elliott," and "Countess of Bedford," Greuze, "Innocence," Opie, "Lady Hamilton" and "Portrait of a Boy," attributed to Hals, "Portrait," Wheatley, "The Homecoming," J. Crome, "Landscape," J. F. Millet, "Garden Scene," Morland, "Town" and "Country," Constable, "Tottenham Church," Michel, "Trees," Daubigny, "Landscape," Vincent, "Landscape," E. L. Henry, "North Dutch Church," Webster, "The Fair," Frere, "Mother Dressing Her Child," Gainsborough, "Eton Boy," Wilson, "Landscape," Diaz, "Landscape," Van Loo, "Portrait of a Lady," Jules Breton, "Waiting and Watching," Rico, "Venice" and "On the Seine," F. E. Church, "Landscape," Lambinet, "Landscape," Boughton, "The Two Farewells," Casilear, "Lake George," Israels, "Waiting for Papa," D. Johnson, "Bayside," Hobbema, "Landscape," Troyon, "Sheep," Rousseau, "Landscape," Knaus, "Boy's Head," Jettel, "Landscape," Aubert, "Menu of Love," Schreyer, "Soldier: The Outpost," Pujol, "The Reception," Hamon, "A Figure," Erskine Nicol, "Breadwinner," Zamacois, "Figures," Detaille, "Soldier and Horse," Weeks, "Tiger Hunt," De Neuville, "Soldier Mounted," Chaplin, "Lady and Dove," Dupre, "Trees," and Van Marcke, "Cows."

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in his Choristers triptych for Grace Church, showing "Joshua Crossing the Jordan" and in the altar painting "The Adoration of the Magi" for Cram, Goodhue and Ferguson's "Chapel of the Intercession," the architectural framing having a beautiful design. E. H. Blashfield shows two charming panels "Books" and "Music" for the house of Mr. Everett Morss in Boston. Kenyon Cox signs two lunettes, noble in conception and execution, "The Spirit of Love" and "The Active and the Contemplative Life" for Oberlin College. Most attractive is William and Annie Lee Willet's "Tapestry Design for a Gothic Screen," and interesting in the detail of an altar piece representing "The Communion of Saints," designed and executed in tempera for St. John's Church, Newport by a sister of the community of St. Mary at Peekskill.

William Laurel Harris has a sketch full of religious feeling for the decoration of Corpus Christi Chapel. Arthur Crisp's "The Attributes of Dramatic Art," a decoration for a stairway of the Belasco Theatre is brilliant and dramatically composed, if somewhat, shall we say, too Drury Lane pantomimic. The figure holding the wreath of fame looks as if he was about to turn a back hand spring through it while the group with the masks is somewhat melodramatic, while the lady with the mirror is of long and elegant cold cream figure.

Frank P. Fairbanks' panels for an Adams ceiling are in a delightfully modernized classic vein. Somewhat similar in spirit are Francis Newton's two Arcadian scenes for the music room of John D. Rockefeller Jr.'s New York residence. Robert K. Ryland's "Nymph of the Pool" for an overmantel for Mrs. Lewis Brown's Pittsburg house has a fine long and suitable sinuousness.

Notable among the exhibits from the American Academy at Rome are William J. Houghs architectural design for a monument to a deceased ruler, Ezra Winter's painted figure of an angel, Harry I. Stickroths winning work in the painting competition typifying "Good Government," H. D. Trasher's sculpture for a collaboration problem and his "Boy Pretending to be a Faun."

Hutchens' Fine Landscape.

"In Summer," the characteristic and well painted landscape by Frank Townsend Hutchens, reproduced on this page, was in the last Winter Academy exhibition. It is now on exhibition in Youngstown, O., and will soon be shown at the Gage Gallery, Cleveland.

Paintings by Angelica Kauffmann.

Ten decorative panels, recounting the story of Telemachus, by Angelica Kauffmann, obtained by Mr. Karl J. Freund last summer from Rathfarnham Castle, near Dublin, and executed in 1772 for Lord Ely, who was then embellishing the historic old Irish seat, are on exhibition at the Freund Galleries, 3 East 47 St.

Mr. Freund purchased the paintings from the priests of the Jesuit order, who a few years ago obtained possession of the castle and who are now occupying it as a college. The decorations, which were in the banquet hall, were objectionable to the priests. It was first thought they were painted on plaster, and the Jesuits called in an artist to alter the pictures and give them a religious aspect, but the artist found that they were painted on canvas and could be removed. A large overmantel, also the work of Angelica Kauffmann, proved actually to have been painted on the walls, and was changed by the artist to meet the views of the priests.

These decorations were painted by Angelica Kauffmann on the trip to Ireland which she made to help forget the tragic incident of her marriage to the bogus Swedish nobleman, "Count" Frederick de

(Continued on page 5)

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tures, sculptures, furniture, bibelots, etc.,
will be given at the office of the AMERICAN
ART NEWS, and also counsel as to the value
of art works and the obtaining of the best
"expert" opinion on the same. For these
services a nominal fee will be charged. Per-
sons having art works and desirous of dis-
posing or obtaining an idea of their value
will find our service on these lines a saving
of time, and, in many instances, of unneces-
sary expense. It is guaranteed that any
opinion given will be so given without re-
gard to personal or commercial motives.

PASSING OF THE PORCELAINS.

The news of the final passing of the
Pierpont Morgan Chinese porcelains,
long at the Metropolitan Museum, from
the Morgan estate to Duveen Brothers,
which has been predicted for some time
past, and was clearly indicated as immi-
nent, in our columns last week, while not
entirely a surprise to the American art
world, is none the less a disappointment.

It had been hoped that the collection
could have become either the property of
the city and have thus remained in the
Museum, or could have been kept intact
by the estate. Now it is to be dispersed
among several collections, and while Du-
veen Brothers are to be congratulated
upon again coming into the possession of

a collection which they have, as to its
larger portion, now already bought and
sold (bought from Mr. Garland and sold
to Mr. Morgan) as dealers they could
not be expected to await the slower pro-
cess of selling it once more *en bloc*.

So these rare and beautiful and most
representative specimens of the lost art
of the "Flowery Kingdom" will soon
leave their beautiful settings in the Mu-
seum, where they have afforded pleasure
and education to so many thousands, and
will, after a brief stay in the Duveen
Gallery, be scattered through other col-
lections here and in Europe.

We can only hope that a like fate will
not befall the pictures, miniatures, tapes-
tries, furniture and art objects, also
owned by the Morgan estate, and which
have enriched, and continue to enrich, the
Metropolitan. As to the porcelains—
Eheu Fugaces!

CORRESPONDENCE.

"The Apostle of the Ugly."

Editor AMERICAN ART NEWS.

Dear Sir:

My letter which you so kindly published
in your issue of January 30 has inspired
several artists to write me their most sin-
cere congratulations for my statements.
But, in several instances these congratula-
tions are for what they have misinterpreted
as an attack by me upon the jury system,
and the "new art." It is in connection with
these two subjects I presume again upon
your good nature and space, for I must con-
fess, I believe in jury system, and I believe
in "new art." What I do object to is fashion
in art which like new styles in season are
readily put on and off.

As for "new art," all art is new when
it is first born. But, I disqualify as new
art or any kind of art the product of those
fashion mongers who rushed first to copy
Matisse, then Picasso, and so on until at
last they stumbled over the building blocks
in the nursery. These are the purveyors of
fashion in art and these are the ones who
have swamped the town in exhibitionism.

The so-called "new art" has many ex-
ponents, but all that has been written about
Matisse shows little of real understanding.
We have heard a plenty about geometrists
and what not, but little of the real ability
of these new men. It is the same power
that all true artists have possessed,—the
ability to express themselves and their views
upon life forcefully and fully. In the case
of Matisse I think no one of my genuine
art discernment can possibly deny that the
man has this gift. To see the present
exhibition now on at the Montross Gallery,
New York, is to awaken the tardy to the
fact, that a strong personality, an artist of
power in line and form, is at work. I know
of no man since Rembrandt who has as
completely expressed his outlook upon life,
but that the outlook is not a pleasant one,
that the themes chosen defy all relation-
ships between art and morals, cannot be
denied.

To study these works now on view is to
realize that this man has taken upon himself
the task of expressing some of the most
unpleasant, and unwholesome facts of life.
Human passion as expressed in terms of
sensual love is not in the category of our
best and nobler ideals. Self abuse while in
the throes of this Moloch is tabooed by all
civilization, and in a state of savagery is
rarely, if ever, found. But that this Moloch
is ever present, and at times is the despair
of mankind in his moral uplift, is often lost
sight of. For the artist to choose this
phase of life as a theme for a work of art
as Matisse has in the bronze called "Wo-
man Seated," however hideous, is quite
within the limits imposed by art upon the
choice of subject. It is in works such as
these that Matisse reveals his power, and to
frankly face these works is to recoil with
anger and resentment—in life we do no less.

Let us accept Matisse and his expression
as art inasmuch as all art is expression, but
let none of the fashion mongers think they
can play with the same brimstone unless it
is to make themselves ridiculous.

It is difficult for men to feel the finer
things in this age of rush and slipshod
methods. It is an age of criticism, backed
by no real appreciation, but under and
through it all the drama of life moves on,
offering all the beauty any artist needs to
choose from. The drama of hell, however,
moves no less swiftly, and its forms and
colors are crude, its lines revolting. If
a man chooses to work more within one
sphere than in the other he is none the less
the artist if he uses his tools well.

Very truly yours,

George Alfred Williams.
Summit, N. J., Feb. 8, 1915.

"Toujours Perdrix"

Editor AMERICAN ART NEWS,
15 East 40th St., N. Y.

Dear Sir:

I noticed with regret that you omitted in
last week's issue your inquiry regarding
the recent so-called Partridge sale of pic-
tures for the benefit of French soldier-art-
ists. I have several friends who contributed
works to that sale who would like some re-
port as to results. I trust you will con-
tinue your efforts to obtain this information
until it is given. By so doing you will
greatly oblige a number of artists and also
Yours very truly,

Inquirer.

Philadelphia, Feb. 10, 1915.

[We can only refer "Inquirer" to
Mr. William Ordway Partridge, who,
we understand, was the chief organizer
and manager of the sale in question,
but who does not respond to our letter
of inquiry as to the results of the sale.
He can possibly be reached at 15 W.
38 St., or at the Gainsborough Studios,
222 W. 59th St.—Ed.]

Three—Not Two Sargents—Auctioned.

Editor AMERICAN ART NEWS.

Dear Sir:

Mr. Thomas E. Kirby was in error, when,
at the auction in the Plaza ballroom of the
I. T. Williams pictures last week, he stated
before putting up Sargent's "Girl of Capri,"
a canvas 31 x 25, which he afterwards sold
to Knoedler & Co. for \$5,200 that it
was only the second example of Sargent
ever offered at auction in New York.

I find on looking up my records of New
York picture sales, that in addition to the
"Sun Bath," by Sargent, a canvas 7½ x 12,
sold in the Gibbs sale in February, 1904 for
\$575.00, that only as recently as November
24th, 1914, last, Mr. Frederick G. Chapman
as auctioneer, sold at the Anderson Galleries,
in the disposal of the literary and other
property of Robert Louis Stevenson, the
well known portrait of the author by Sar-
gent, a canvas 20 x 24, for the record price
of \$14,800. As the ART NEWS evidently de-
sires to keep its sale records accurate, I
venture to send this correction.

Yours very truly,

Truth Lover.

New York, Feb. 10, 1915.

Not His First Academy Canvas.

Editor AMERICAN ART NEWS.

Dear Sir:

In your notice of the J. I. Williams sale,
last week, you say that Mr. Kirby stated
that J. Francis Murphy's picture was the
first to be exhibited by him at the Academy
in 1880.

This is an error, as he had in 1876,
Academy, 1 picture; in 1880 Academy, 4 pic-
tures.

Yours very truly,

Harry Johnson.

Brooklyn, L. I., Feb. 9, 1915.

Think it "Not Like Boston."

Editor AMERICAN ART NEWS.

Dear Sir:

Your correspondent, who signs himself
"Filius Populi," in your last issue, states,
with much-repeated sarcasm, that a "select
crowd" of Boston painters contributed pic-
tures to the recent "Kermesse Flamande,"
with the condition that fifty per cent should
be given to the cause of Belgium, and fifty
per cent should be received by the painters.
This is an erroneous statement. The
painters gave their work, gladly, and the
pictures so given were marked at a low
price (about half their value), so that they
might find a readier sale.

All of the painters of Boston were asked
to contribute, not a "select crowd," as
stated by your correspondent.

Yours very truly,

Mary Bradish Titcomb.

(A contributor to the Kermesse).

Boston, Mass., Feb. 8.

Editor AMERICAN ART NEWS.

Dear Sir:

Whoever your correspondent "Filius
Populi" may be, he shows a confiding heart
to a cold world when he says he is in-
formed on "reliable authority" as to the
conditions made for the sale of paintings at
the recent "Kermesse Flamande." It would
carry more conviction if he had been one of
those artists he so slanders, for then he
would have known what he was talking
about. He states indirectly, that the artists
"boosted" their prices on these pictures to
be sold for the benefit of the suffering Bel-
gians, and then profited themselves at the
rate of 50 per cent. on each sale. This state-
ment is erroneous. The painters gave their
pictures outright, including the frames,
and agreed to allow them to be sold at half
price, so that sales could be more easily
made. With such painters as C. H. Wood-
bury, H. D. Murphy, C. H. Hopkinson, J.
J. Enneking, etc., it is unbelievable that any

native born American could believe such a
statement. Is it not possible that this
erroneous information was passed along
through a sieve "made in Germany" and
some of this foreign material colored the
information, in transit.

Jean Nutting Oliver.

One of the 90 contributors to the cause
of the Belgians.
Boston, Mass., Feb. 10, 1915.

Mr. Aiken Protests.

Editor AMERICAN ART NEWS.

Your correspondent, "Filius Populi" ap-
pears to have his labor for his pains, as
both his premises and conclusions are en-
tirely wrong.

His mistake can only be accounted for
by the supposition that he is one of our
hyphenated friends who are not even able
to read the signs of the times, not to men-
tion ordinary English print.

It is hardly necessary to state that the
contributing artists in question received
nothing from the sale, and the small amount
of advertising vouchsafed to a few was
solely with the idea of giving the public a
notion of the scope of the show.

As I was one of the contributors, not in
receipt of newspaper notoriety, I can speak
dispassionately.

Yours very truly,

Boston, Feb. 9, 1915. Chas. A. Aitken.

Culture With a "K"

Editor AMERICAN ART NEWS.

Dear Sir:

Would you kindly publish the following
facts for the benefit of those reading the
interesting letter in your issue of Feb. 3,
signed Filius Populi.

The pictures contributed were sold at half
their usual price, no money whatever going
to the painters. This certainly will relieve
the mind of "Filius" for I gather from the
general tone of his communication that he
has no objection to the specific object of
the gift, as how could he from his very
name, unless indeed he spells culture with
a "K" and that, of course, would be another
story.

May I add that the people who handled
the pictures made merely a nominal charge
or none at all? Charles H. Wovelling.
Boston, Mass., Feb. 8, 1915.

LONDON LETTER

London, Feb. 3, 1915.

Last season's Grenfell sale of pictures was
recalled a few days ago when Messrs. Rob-
inson & Fisher dispersed furniture and
other objects d'art from the same collec-
tion. The most interesting prices were the
£252 paid by Messrs. Harris for a Louis
XVI walnut writing-table, the £120 paid
by Messrs. Roe for a pair of Adam ma-
hogany bookcases and the £81 paid by
Messrs. Renton for a rosewood library-table,
mounted in ormolu. The sale was excep-
tionally well attended, and the bidding was
considered as eminently satisfactory, prices
even exceeding what might have been ex-
pected prior to the war.

An exhibition to which it is pleasant to
turn for relaxation from those which bear
either directly or indirectly upon the war is
that of the collection of dry-point and etch-
ings of India by Mr. E. S. Lumsden, now
on at the Dowdeswell Galleries. The artist
has shown himself remarkably skillful in
the suggestion of color and in conveying
the sense of heat and radiance throughout
these scenes of Eastern life; he has also the
rare gift of creating an impression of force
while his technique is of the finest and most
delicate type.

An interesting history surrounds the
wrought-iron grille of 16th century work-
manship, recently restored to the tomb
of King Henry VII's mother in Westmin-
ster Abbey. For a hundred years the tomb
has lacked its beautiful grille, which for
some obscure reason was discarded by Wyatt
when the Abbey was restored in the early
days of the 19th century. It was then sold
for £100 to a private buyer, in whose family
it remained until recently, when it was pur-
chased by an art dealer who disposed of it
to the National Art Collection's Fund for
restoration to its original position.

The replica of Rodin's "Burghers of
Calais," presented to the nation by the
sculptor, has now been set up in the gardens
adjoining the Houses of Parliament, but the
unveiling has been postponed on account
of the war. It is interesting to find a statue-
group of this nature erected in London,
when one remembers that it commemorates
the devastating siege of a French town
and the hardships it endured through the re-
lentless attacks made by our own King
Edward III. Rodin has taken for his sub-
ject the six heroic citizens of Calais who
saved their town from entire destruction at
the hands of our monarch.

An agitation is now afoot to induce the
trustees of the National Gallery to have the
glass removed from the face of the pictures
and also to abolish the glass screens which
were instituted (quite uselessly) at the time
of the suffragette disturbances. L. G-S.

EXHIBITIONS NOW ON.

Continued from page 3)

Horn, who already had a wife and who proved to be an impostor. She had many commissions from noble patrons in Ireland, among them the viceroy. She became a favorite at the gay vice-regal court at Dublin, and the frequent guest of Lord and Lady Ely, the occupants of Rathfarnham. The beautiful Dolly Monroe was a niece of Lady Ely, and the artist painted her portrait several times. While a guest of the family, she executed the Telemachus series for the banquet hall of the castle. Twenty-seven years later this same banquet hall became a stable for cattle, because during the troubled times that befell Ireland in 1798, Rathfarnham Castle was tenanted by a dairyman, who used it as half residence, half barn.

The paintings which are in the artist's best manner and are most graceful and refined in composition and drawing, follow the story of Telemachus, as invented by Fenelon, beginning with the landing of the son of Ulysses on the Island of Calypso, after he was shipwrecked through the machinations of Venus, whom he had refused to worship. After the fall of Troy, and the continued failure of Ulysses to return to Ithaca, Telemachus had set out to search for him, conducted by the goddess Minerva, in the guise of Mentor. Calypso, inconsolable since the departure of Ulysses, recognized Telemachus by his resemblance of his father, and conceived a violent passion for him.

Rare Art of Orient.

It is not often that such a collection of early art of China is offered for sale by dealers, as that now on view at the American Art Galleries, to be sold there under the management of the American Art Association, on Tuesday and Wednesday afternoons next Feb. 16-17, and owned by Yamanaka & Co. of 254 Fifth Ave. There are 253 objects in the illustrated catalog, which contains several colored plates. An interesting little introduction by Mr. Dana H. Carroll tells of treasure hunting in China and gives an idea of the rarity there now, of some of the objects which figure in the present gathering such as the "apple green" porcelains. He also notes the quality of the "clair de lune," among which is a remarkable figure group, the reds, the turquoise blues, notably one little vase and the mirror blacks, among which figures one of the largest vases of this variety ever found.

The other Chinese objects include a Ming statuette of the Goddess of Mercy, Kuan-Yin, in three colors; a Ch'ien-lung lapis-malachite water-dish, some jade pendants and necklaces similar objects in tourmaline and coral statuettes, the latter wedding gifts of mandarins to members of the Imperial family, and the former also presents from other nobles.

There are some most interesting Chinese silk tapestries, hangings and rugs. Among the Chinese paintings on glass, one is evidently a copy of an European work. Others particularly attractive represent "a Lady in Blue," a "Lady with Rose" and one with "The Gold Bracelet." There is also a portrait of a European woman and of a Mandarin boy at play.

Other glass paintings figure on screens of carved teak and are landscapes and genres. A number of antique bird cages appear in the collection. A Fuchien figure of a Ming Emperor has an ivory white glaze.

The Heirlooms of Penn.

A most interesting historical exhibition is that now on at the Charles (of London) Galleries, 718 Fifth Ave., consisting of paintings, maps, documents and other heirlooms of William Penn and his family. The articles were left by Hannah, (1777-1856), daughter of Richard Penn, to her brother, Richard, who died in 1863. The last bequeathed them to Marianna Rutland "late companion to my sister Hannah Penn," who married William Herbert at whose death in 1901, the objects then passed to his adopted daughter, Mary Butlin, who sold them to the present owners.

One of the most interesting objects is the receipt and deed given by the chiefs of the Six Nations to the Honorable Thos. and Richard Penn, Esqrs., 28 July, 1769. The Indians received from Sir William Johnson, B. L. \$10,000 for the land sold by the Six Nations. Then there is the first charter granted by Charles II to Penn in 1681, with which are bound in an engraving by Vertue after Lely's Charles, an engraving by Hall after a drawing by Du Timitiere from a bust by Bevan of Penn facsimile of the rare broadside printed in 1681 in London from the document.

There is also the original letters patent, Aug. 20, 1694 reinstating Penn as Governor over Fletcher, and signed by Lord Pigott, as well as Penn's own copy of Visscher's map of New York and New England, and

the family bible of Richard Penn, Deputy Governor of Pa., 1771-1775. There are engraved portraits of and a document signed by Admiral Sir William Penn, a contemporary portrait and several engravings of William Penn, a silver plate engraved with his arms and a silver pipe given by him to Joseph Peckover, a Quaker friend. Interesting objects are Richard Penn's gold enamel double watch and case, contemporary oil miniature of Lady Juliana Penn.

A notable portrait in oil of Raeburn is of William Penn, great grandson of William Penn. Other objects are a "History of William Penn's conversion from a Gentleman to a Quaker," London, 1682; Penn's copy of a book by Gabriel Thomas on Pa. and West Jersey, a prayer book owned and inscribed by Richard Penn, Feb. 27, 1798, his portrait in oil and other objects owned by or relating to him.

Paintings by W. De L. Dodge.

As a relief perhaps from his arduous labors as a mural decorator of distinction William de Leftwich Dodge has painted in a plein air and impressionist vein a number of out-of-door scenes, in and about his classic villa Francesca on a Long Island sea shore. These, 33 in number, he is showing at the Folsom Galleries, 396 Fifth Ave., to Feb. 23 inclusive, with a couple of photographs of some Pan-Pacific decorations, one a doorway and the other a sketch. Among the Long Island pictures are the effective figures of "Sarah" and of the young girl who is "Gathering Laurel." There is charming painting in the interiors, where an antique sculpture figures, and there are artistic glimpses of "My Pergola," "My Atrium," "By the Fountain," "The Villa's Gate," and "Pan Rohilleon." Two striking shore views are "Dolphin Bay" and "Conscience Bay," while among the oils in which figures appear, with classic surroundings are "By the Fountain," "Consulting Pan," "Foot Bath," and "Pan." There are effective figures of "The Somnambulist," "Innocence" and "Pink Kimono" and "Day Dream."

In an adjoining gallery are a number of idyllic little landscapes with charmingly introduced nude figures by Warren Davis, who also shows his talent for the nude in several white chalk studies accentuated by dark crayons on reddish and gray paper. The small pictures are highly attractive and the figures are full of spirit, dancing and otherwise disporting themselves. There is also an artistic portrait study of a young girl in red.

Landscapes by Lawson.

To make Morningside Heights, with its cathedral in the building and University Heights, from across the Harlem River, look like some classic land, lit by an Attic sky, is quite an artistic feat, notwithstanding the remarkably sunshot atmosphere New York has in its best weather. Such a feat has been accomplished by Ernest Lawson, who is showing some masterly landscapes—there are 15 of them—at the Daniel Galleries, 2 W. 47 St., to Feb. 23. There are crudenesses here and there and the facts are sometimes rather arbitrarily stated, but the results are inspiring artistic truths. The ice floats on the Harlem in No. 12 and most striking is the view over "The Tennis Court," to the Hudson shores. There is a remarkable moonlight effect in "Night—Sound Beach." Fine in tone is "Tibbets Creek" and true the effect of the "Snow Storm." An unusual subject is made good use of in "Hot Beds." Other notable examples are "The First Snow," "Snow Storm" and "New Road." The view of "Morningside Park, Evening," is a masterly canvas.

Native Art at the Lotos.

The annual exhibition by artist members of the Lotos Club is always certain to contain a number of interesting recent works. The display in the Club gallery, which opened last Saturday, consists of 50 odd works, if exception is made of Hugo Ballin's large and most creditable "persephone," and H. L. Hildebrandt's sparkling "The Sewing Bee"; Edward Dufner's graceful "Dorothea Crocheting," and F. S. Church's charming heads of three handsome girls he calls "Lilies." An interesting work by E. Irving Couse, shows an Indian at a spring of "Medicine Water."

L. J. Campbell Phillips signs an agreeable mother and child picture called "The Fair Tale"; Augustus G. Heaton shows a well characterized small figure of a duellist called "First in the Field," and Charles C. Curran, a young woman with a "Tanagra Statuette." A nymph and love appear in J. C. Beckwith's "At the Toilet"; Robert

BIOGRAPHICAL NOTES on Fifty American Artists; Fifty typical paintings reproduced. Fifty cents, postpaid, Macbeth Gallery, 450 5th Ave., N. Y.

W. Vonnoh contributes a delightful canvas, "Sweet Peas," and Henry R. Poore some, "Pilgrim Sons," tilling a more or less ungrateful soil.

The portraits include August Franzen's capital figure of Mr. F. Augustus Schermerhorn; W. J. Whittemore's well characterized "Dr. Wm. Kelley Simpson"; Joel Nott Allen's fruitful, graceful presentment of "Mrs. Joel Nott Allen and Baby Margaret"; Stanley Middleton's effective "Dr. Frank Le Roy Satterlee," and Bayard H. Tyler's "Rev. Peter H. Milliken."

Howard Russell Butler sent a spirited shore scene "On the Coast of Maine," where the rocks are in good perspective and the surf in fine movement; Arthur Hoeber, a striking view of "The Cliffe," and Frederick J. Waugh, a sparkling "Moon Path" across the waters. John W. Beatty furnishes in "Chiltonville," with its fine sky, one of the best of the landscapes. Mrs. R. W. Shurtleff loans "Summer," a superior example of her late husband's always deservedly popular work. A rich landscape handled with a masterly brush; F. B. Williams is "The Edge of the Woods"; Alden Weir contributes "The Return of the Fishing party," a typically good example. An impression effective at the proper distance is Reynolds Beals' "Rondout Creek."

Others well represented by landscapes or shore scenes are Messrs. Bicknell, Bogert, Chapman, Cohen, C. C. Cooper, Crane, Jaingerfield, Derrick, Dewey, Donoho Gay, C. W. Eaton, W. H. Howe, Josephi, Kost, Little, Albert, Lucas, (a colorful, fine production), C. W. MacCord, Miller, Murphy, Ochtman, Saxton, Turcas, Guy Wiggins and Cullen Yates. Henry Wolf shows four of his admirable wood engravings which are owned by the club.

Work by a Brilliant Frenchwoman.

An extraordinarily facile and vigorous brush is held by Madame M. A. Lucas-Robiquet a favorite pupil of F. Barrias, who is showing sixteen of her works at the Goupil Galleries, 58 W. 45 St. The painter who was born at Avranches, Manche has been a frequent exhibitor at the Salon des Artistes Français, where she won a gold medal and was made hors concours in 1905. She has painted a number of portraits of members of Parisian society—including one of Gen. d'Amade, of which the artist shows a charcoal in the present display, and those of the two children of Gen. Gallieni.

Most attractive in technique and brilliant in color are Mme Lucas-Robiquet's pictures which include admirable portraits recently made in this country the subjects being Miss A. "W. H." a boy in a sailor suit and "Soeurette" a little girl. The other works are scenes with most deftly introduced figures in Brittany, Morocco, Tunis and Holland. A large and spirited canvas, full of movement shows an "Encampment of Moroccan sharpshooters" amid their picturesque tents and with native horses near by.

In "Village Quietude—Volendam" there are a couple of large figures of young girls, one knitting and the other winding a skein. The "Landscape—Plougastel" is a picture of a Brittany woman knitting while the "Woman of Plougastel" is shown going to church with her child. The "Washerwomen of Gabes, Tunis," with a scene of the way, to be men, are contrasted with "The Washerwomen of Pont-Scorff" in Brittany. Truly delightful is "The Stream—Colomb Bechar," where the figures are introduced, as usual, with great economy.

Bellows, et al, at the Macdowell.

The current "group" exhibition at the Macdowell Club, to remain to Feb. 21 inclusive, contains a number of unusual works. George Bellows has made a small multitude of bathers on a New York river front assume a classic and grandiose aspect, which suggests both Delacroix and Doré. He sends also a portrait of a "Cross Eyed Boy" and a masterly figure of a young girl in yellow. Waldo Pierce shows great talent in two female portraits "Seraphina" and "La Pulga" in the Zuloaga vein, while Eugene Speicher has three brilliant portraits, one of a young girl quite remarkable and three still lifes. There is much feeling in Leopold Seyfferts' "Leah Ramsay," while his "Sea Captain" and a "Study" are capital in character and brush work.

Others who also contribute to the artistic ensemble are Randell Davey, Leon Kroll, Edward Hopper, Gus Mager, John Sloan, Henry L. McFee, Kathleen McEnery and Thalia Millett.

Black and White By J. F. Millet.

Keppel & Co. at 8 East 39 St., have followed their most interesting exhibition of drawings by old and modern masters with a display, to last to March 6, of 72 etchings and drawings by J. F. Millet. The catalog, full as usual of critical information, has an introduction by Carl Zigrosser. The drawings in crayon, pencil, pen and ink and

bistre are headed by "The Cooper," in red chalk, an important work from the Inglis collection; "The Village Church," in pen and bistre, is thought to be a study for the picture of the Parish Church at Greville. The wood-cuts are interesting, but the larger share of admiration will go to the etchings which include all the best-known plates, many of them in various states.

American Art at Union League.

The February exhibition at the Union League Club consists of 25 works by American artists. George Bellows and Gifford Beal both show masterly Winter scenes, the former shows "The Battery in Winter" and the latter "Ice Cutting." George Elmer Brown sends a breezy view of Provincetown "Harbor" and Stanley Middleton a fine sweep of mountain country at Blandford, Mass. "The Overhanging Mist" is an excellent R. W. van Boskerck, and W. R. Derrick has a very artistic work in "The Willow Pool." Elliott Daingerfield is dramatic in "Trees at the Grand Canyon," while F. V. Du Mond realizes the ideal with success in "The Water Fall." Capital is Charles Bittinger's group of "Blue and White" porcelains. Others represented are Blakelock, Bogert, Cohen, C. C. Cooper, Curran, Emily N. Hatch, Johansen, De Witt M. Lockman, M. Jean McLane, F. Luis Mora, J. F. Murphy, De Witt Parshall, W. N. Taylor and Robert Vonnoh.

Tack's Oils at Worch's.

Strength of technique, rendered almost ultra modern by manipulation to produce sparkling effects of light on bare flesh and fore or back grounds, mark the 14 works of Augustus Vincent Tack, shown at the galleries of Worch of Paris, 467 Fifth Ave., to Feb. 28. The purely imaginative canvases include the very striking "Pardon of Dismissal," the graceful "Remorse of Eve," the powerful male figure "Resurgan," "Simon of Cyrene" with the cross, and a "Madonna of the Everlasting Hills," attractive in types. The other works include a portrait of Cardinal Farley, where the crepitating effect also appears, "Soul's Adventure," "Court of Romance," "Dance at Twilight," "Redemptor," and such attractive little landscapes in a less impressionistic vein, as "By a Mountain Lake," "From Crest to Crest" and "Mountain Slopes."

Mr. Phillips' Recent Portraits.

Eleven spirited portraits by J. Campbell Phillips are shown at the Ehrich's Galleries, 707 Fifth Ave., to Feb. 24. They are strongly painted, the men rather better than the women and well-individualized. The subjects include Dr. Stephen Smith, M. Jules Speck, stage manager of the Metropolitan Opera House, Dr. Simon Baruch, Jerome Myers, Sig. Cartaino Sciarrino, Rodney Loher, Esq., with cigarette and racquet, "Master Everett and Kito," "Mrs. Phillips," "Mrs. Richard C. Bondy and Son," "Helen" and "The Fairy Tale."

Little Gallery Miniature Show.

The Little Gallery at Nos. 15-17 E. 40 St. (Anderson Building) will hold from Feb. 15-27, an exhibition of miniatures by Martha W. Baxter, Alice Beckington, Helen W. Durkee, May Fairchild, Lucia F. Fuller, Margaret F. Hawley, Margaret Herr, Laura C. Hills, Clara F. Howard, Lydia Longacre, Elsie D. Pattee, W. S. Potts, Mary Rogers, Maria J. Strean, Helen Turner, Ella S. Valk, Mable R. Welch and Wm. J. Whittemore.

G. Inness Jr.'s Works at Montclair.

There has just closed at the Montclair, N. J. Museum an interesting exhibition of the works of George Inness Jr. It included 27 works, one showing the artist's Ulster Co. home "Cragmoor" in Winter. Other examples, most of which were noticed in a recent story in the ART NEWS of the artist's exhibition in his N. Y. studio are "The Red Sun," "Sunburst," "The Golden Glow," "Rising Mists," "The Little Mill," "The Shepherdess," "The Sirens" and "After the Shower" (Passamaquoddy).

Portraits of Titled Persons.

A four days' exhibit of portraits on ivory by Miss Mira Edgerly opened at the Colony Club on Thursday. Miss Edgerly's patrons are the Duchess of Connaught, Princess Henry of Pless, Princess Patricia of Connaught, Princess Dolgorouki, the Duchess of Hamilton, the Countess of Cadogan, Viscountess Curzon, the Countess of Hardwick and the Countess of Portarlington. Notice will be made next week.

Restoring of Old and Modern Paintings

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Fine Arts Society, 215 W. 57 St.—Architectural League Exhibition, to Feb. 27.

Arlington Galleries, 274 Madison Ave.—Special Group Exhibition of Recent American Works, Feb. 15-28.

The Canessa Gallery, 547 Fifth Ave.—Works of art of Italian Renaissance, Greek and Roman periods.

Yamanaka Galleries, 254 Fifth Ave.—Exhibition of Old Chinese Stone Sculptures of the 6 and 7 centuries, and Old Japanese Sculptures in Wood—Mar. 15-April 8.

Carroll Galleries, 9 E. 44 St.—Modern French oils, through Feb. 20.

Daniel Gallery, 2 West 47 St.—Landscapes by Ernest Lawson to Feb. 23.

Durand-Ruel, 12 W. 57 St.—Works by Monet, to Feb. 6.

Ehrich Galleries, 707 Fifth Ave.—Portraits by J. Campbell Phillips, to Feb. 24.

Folsom Galleries, 396 Fifth Ave.—Works by W. L. Dodge and Warren Davis, to Feb. 23.

Gallery of Charles of London, 718 Fifth Ave.—William Penn and Family Relics Exhibition.

Goupil Galleries, 58 W. 45 St.—Oils by Mme. A. Lucas Robiquet, through Feb. 27.

Haas Gallery, 648 Madison Ave.—Works by Amy Londoner and Edith Lindsey Reynolds, through Feb. 15.

Herter Galleries, 841 Fifth Ave.—Mirza L. Raffy Collection of Antique Persian Faience, Stuffs, Lacquers, Miniatures and MSS.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Jacques Seligmann Galleries, 705 Fifth Ave.—Fourth Annual Exhibition of the National Society of Portrait Painters for the Benefit of the Families of French Artists at the Front, Feb. 15-27, 9 A. M. to 6 P. M.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Etchings by Beurdeley, Lepère and Leheutere, through Feb. 13. Etchings by Charles Hoffman Feb. 15.

Keppel Gallery, 4 E. 29 St.—Etchings and drawings by J. F. Millet, to Mar. 6.

Knoedler Galleries, 556 Fifth Ave.—Exhibition and sale of works by American artists for the benefit of La Fraternité des Artistes at Paris, through Feb. 13.

Kouchakji Frères, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

Leonardo Da Vinci Club, Greenwich House, 20 Jones St., Feb. 15-21 inclusive.

The Little Gallery, 15-17 E. 40 St.—Book-bindings by Harvey S. Chatfield and 15 century Perugian towels, through Feb. 28.

Group of Miniatures, Feb. 15-27.

Macbeth Galleries, 450 Fifth Ave.—Annual exhibitions of 30 oils by 20 artists, through Feb. 14. "Our Untrodden Empire," Alaska oils by R. V. V. Sewell, to Feb. 15. Works by Colin Campbell Cooper, Feb. 16, through Mar. 9.

MacDowell Club, 108 West 55 St.—Group exhibition including works by George Bellows, Randall Davey, Edward Hopper, Leon Kroll, Gus Mager, Kathleen McEnery, Henry McFee, Thalia Millet, Waldo Pierce, Leopold Seyffert, John Sloan and Eugene Speicher, to Feb. 21 inclusive.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—American paintings.

Montross Gallery, 550 Fifth Ave.—Works by Henri Matisse, to Feb. 28.

Mrs. Whitney's Studio, 8 W. 8 St.—Mr. A. E. Gallatin's collection on view for benefit of destitute French artists' families.

Municipal Art Gallery, Washington Irving High School—Exhibition of German Commercial Art, to Mar. 1.

National Arts Club, 119 E. 19 St.—American Watercolor Society's Exhibition, through Feb. 25.

New York Public Library, Print Gallery, (Room 321).—Etchings by 15 Century Artists. Stuart Gallery (Room 316)—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader. Room 112. Gardening Books and Prints.

Photo-Secession Gallery, 291 Fifth Ave.—Works by Marion H. Beckett and Katherine B. Rhoades, to Feb. 14.—Works by John Marin to follow.

The Print Gallery, 707 Fifth Ave.—Paintings and drawings by Max Weber, through Feb. 13.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Pierre Tartoue, through Feb. 15.

Scott & Fowles Co., 590 Fifth Avenue—Portrait Drawings in Color on vellum by John S. Eland.

Studio Emelene Abbey Dunn—Sale Oils, Watercolors and Prints for Relief of the Unemployed, Feb. 17-20 inclusive, 11 A. M. to 5 P. M.

Worch of Paris, 467 Fifth Ave.—Oils by Augustus Vincent Tack, to Feb. 28.

CALENDAR AUCTION SALES

American Art Association—American Art Galleries, Madison Sq. S.—Yamanaka & Co., Chinese Porcelains on exhibition Feb. 10 to sale at galleries, Feb. 16 and 17. Rare and Valuable Books—afternoon and evening, Feb. 17.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Books from the Library of C. C. Buel of New York and four other consignors, Tuesday afternoon, Feb. 16.—American Autographs, forming Part III of the Joline Library, Tuesday and Wednesday, Feb. 23-24.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—Ancient and Modern Prints; also a collection of objects of art, to be sold for the benefit of the Red Cross and to the Museum of French Art, on exhibition to sale on the evenings of Feb. 16, 17 and 18.—Paintings and art objects illustrating European art from the XII to the XVIII centuries, consigned by M. Emile Pares of Paris and Madrid, on exhibition to sale Feb. 18, 19.—Rare Laces of the XVI and XVII centuries, the collection of Leone Ricci of Florence, Italy, now on exhibition, to sale Feb. 25-27.

Salmagundi Club, 14 W. 12 St.—Annual Auction Sale of Works by Members, Feb. 17, 18 and 19.

A Pieta at the Cathedral.

A "Pieta" of Carrara marble, by William Ordway Partridge, has just been placed in the ambulatory of St. Patrick's Cathedral.

Art Publication in War Time.

In a review of current art journalism, the "Kunstchronik" of Leipzig states that since July last it has not received any French or Belgian art journals, while the English, German and American journals have regularly arrived, notably the AMERICAN ART NEWS. Appropriate reference is made to the richly illustrated November issue of the "Burlington Magazine."

New Artists' Hotel.

Plans for an \$800,000 nine-story fireproof hotel exclusively for artists were filed this week by George Mort Pollard, architect. It will be on the north side of Sixty-seventh St., 100 feet west of Central Park, on a plot with a frontage of 150 feet, purchased about two months ago by the Hotel des Artistes, Inc., Penrhyn Stanlaws, president, for about \$250,000.

The façade will be of brick and terra cotta in the Gothic style of architecture. The bedrooms will be on mezzanine floors, with studios connecting above, and there will be nothing but studios on the seven main floors and bedrooms on the seven mezzanine floors. The first floor will contain two large exhibition rooms, and on the second floor will be the main dining room.

BOSTON.

F. W. Beason's exhibition at the Guild offers some new and interesting examples of his work. "The Fox-Hunter" is seen again, and there are several portraits in his best manner—ripe, quiet and beautiful in color. With years of experience and a large output of work, this painter still keeps his enthusiasm, and grows with the years. The "pleinair" effects are especially beautiful, and are fine in atmosphere and color.

Of the portraits, that of Prof. E. S. Morse is particularly to be noted for careful observation and painter-like qualities, also that of Dean King of Brown University. The drawings are studies in black and white of wild fowl in Mr. Bensons well-known manner.

Carl J. Nordell, one of the rather recent recruits to the Art Club certainly does it "proud." He puts up a handsome portrait and semi-decorative single figure arrangement in good style, and usually with good, and sometimes, beautiful color-feeling, this being especially true of the flesh-tones. One feels his portraits painted in a very strong light, a light that bleaches somewhat the flesh-color, and there is a certain blare of trumpets to attract attention in some of his compositions that a conservative portrait-sitter would scarcely care to pay for. All these slight defects, however, can be laid to the score of youth, and this young painter's native talent is undoubted, his training excellent and his grasp of the possibilities of portrait making uncommonly firm for so young a man.

In a local gallery a trio of women painters, more or less known to fame, exhibit. It is interesting to discover that two of them are local art critics, Mrs. M. L. Waitt and Miss Jean Nutting Oliver, who thus can enter into the feelings, for the nonce of the "skinned eel," and see how trying criticism, even by one's own confreres may be. Mrs. Waitt shows some fair landscapes and Miss Oliver some fair portraits and figure examples, her best work a study of a steamship wharf, its "Dorothy Bradford." Miss Laura Lee, the third member of the trio paints figures in a decorative manner that makes for interest.

Boston is fairly saturated with picture-shows this week, and the detailed mention of Miss Florence Robinson's shows of watercolor sketches and those of Mlle. Thevin will appear next week. "John Doe."

CHICAGO.

The Mary Blair collection of medieval and renaissance art is being shipped from the Chicago Art Institute to be exhibited in New York and Buffalo.

The reason for its removal is not known to anyone save Mrs. Blair and officials of the institute. The latter refuse to comment. Mrs. Blair does not care to talk.

The collection has been at the Art Institute more than a year and was brought to the institute at the invitation of the trustees. They had hoped some wealthy Chicagoan would purchase part of it and donate it to the institute. But the war evidently tightened the purse strings of those who might buy. The collection comprises 150 pieces.

The annual mission of Saint Valentine was emphasized at the Art Institute, last week, in a display of art significant of the period. Mrs. Emma Blaxus Hodge, one of the donors of a collection of English china, to the Institute, is a gleaner of Valentine memoranda, and she lent many of these to this unusual show. The period covered is from 1812 to 1850.

In the Galleries.

Original lithographs by members of the Senefelder Club, at Roullier's, continue to attract art lovers. Among the most popular of these are F. Ernest Jackson's "Chateau d'Amboise," G. Spencer Price's "They that go up to the Merciful Town," Joseph Pennell's "London Lights," John Copley's "Nemi—Priests of the Sacred Grove," Frank Brangwyn's "St. Paul's—London," Miss E. A. Hope's "Wayside Musicians," J. McClure Hamilton's "Portrait of Gladstone," A. R. Barker's "St. Mark's Venice," J. Kerr Lawson's "San Giovanni," C. A. Shapperdson's "The Rainbow," Harry Becker's "Old Women and Young Girls Gathering Potatoes." There are also, drawings and etchings by Otto J. Schneider at this gallery.

Mezzotints, in colors, by Sydney E. Wilson are still at the Ackermann gallery. The show of paintings and prints by Chicago artists is continued at the Artists' Guild Shop. At Anderson's, there is a continuation of English landscapes in watercolor by A. C. Wyatt. Russell's landscapes, in oils, included in his famous collection of reflections from the pioneer West, are still at Thurber's. The Palette and Chisel Club continues the exhibition of Max Gundlach's oil landscapes. Examples of European artists are at Reinhardt's and at Young's are landscapes by American artists.

Frederick A. Kleininger, who classes himself a Chicago artist, although now living in the East, will be exemplified in landscapes at the Pan-Pacific exposition.

The Chicago Society of Etchers has elected George Senseney as President—Ralph M. Pearson as vice-president and Bertha E. Jacques as secretary. "The Etching of Landscape" by Henry Winslow of London, is the Monograph issued by the Society, this season.

H. Effa Webster.

PHILADELPHIA.

The last of the members' "one man" exhibitions, previous to the remodeling and extension of the premises of the Sketch Club is now being held there. About 45 pictures, are shown, the work of Harry E. Greaves in oil, watercolor and pastel, mainly landscapes and marines, sincere and conscientious productions, absolutely without pretention of any kind, but genuine studies of nature refreshing and restful to a degree, after the eye has been fatigued by the extravagant performances one sees in most modern art shows. Shadowy wood interiors effectively illuminated with one brilliant patch of sunlight, phantom ships stealing through the grey mists of the New England coast in search of the "I Love you Light" and the cold and wintry countryside half buried in snow are some of the realities that form the subjects of this most interesting collection. Eugene Castello.

THE KENT-SHMAVON SALE.

The contents, consisting of a remarkable collection of Antique Persian rugs and carpets, early Babylonian and Persian faience and potteries, and other antiques, of the Kent-Shmavon Galleries (Inc.) are to be sold in the galleries No. 668 Fifth Ave. at auction under the management of the Fifth Ave. Art Galleries, Mr. James B. Silo, auctioneer, in late February or early March. The Galleries were organized early in 1914, and two floors of the handsome building, No. 668 Fifth Ave., were equipped in



ANCIENT RAKKA BOWL

Thirteenth century. Mesopotamia. Deep shape, tapering to a narrow base. The interior sustains radial bordering with conventional arabesque and diaper details, in blue and brown, showing slight iridescence; while the exterior shows running strips in purplish blue, together with opalescent luster. (Repaired.) Diameter, 8 inches.

a manner which made them most distinctive artistic and appropriate for the display of the beautiful articles in which the house dealt and especially the collections assembled by Mr. Malayan Shmavon of Teheran, explorer, excavator and collector, as well as the Edwards collection of Chinese and Italian faience, and Chinese rugs, formed by Mr. Edwards, long financial advisor to the Sultan of Turkey.

The conditions brought about in Europe by the war, have led to the decision to liquidate the business of the gallery. The coming sale will be one to excite the interest of collectors.

THE KENT-SHMAVON COLLECTIONS

OF THE

Ancient Art of Asia and Europe

Consisting of

Persian Faience, Miniatures, Textiles and Rugs, Rare Chinese Porcelains and Rugs, Italian Majolica and other Works of Art of the

IX TO XVIII CENTURIES

will be placed on public view THURS., FEB. 25th, prior to their dispersal at PUBLIC AUCTION

KENT-SHMAVON GALLERIES, Inc., 668 Fifth Ave.

in order to liquidate and terminate the business

ART AND ARTISTS.

Mayor Mitchell Bishop Greer and Mr. Robert W. de Forest have been elected Life Trustees of the N. Y. School of Applied Design for Women.

Susan Ricker Knox has taken a studio in Kansas City for the Winter, where she has painted a number of portraits, principally of children, which she is now exhibiting at the Findlay Art Galleries in that city.

Four recent oils by F. Ballard Williams have been sold this Winter in Chicago to local collectors.

A portrait of Mr. Robert Allerton of Chicago by Glyn Philpot, was recently purchased for the Tate Gallery in London.

David Gue recently sold two important works to a New York collector, "Thunder Heads," a marine, and "Moonlight, Fire Island." The collector is to be congratulated on his choice.

Prince Pierre Troubetzkoy has taken a studio in the Central Park Studio Building, West 67th St., where he is painting portraits.

J. C. Nicoll is spending the winter in Florida. He will return to his Tenth St. Studio in April.

J. Alden Weir is painting two portraits of New York women, which he intends to exhibit at "The Ten's" exhibition at the Montross Galleries next month. At the Century Club's present monthly exhibition he is showing his latest landscape.

Paul Dougherty has taken a studio in the Lester Building, East 57th St., where he is busy completing work, begun in England early last summer. The Chicago Art Institute recently purchased one of his important marines. His exhibition of twenty-two canvases which has been traveling throughout the West during several months past, is now at the Memorial Museum in Rochester, where it will remain through Feb. 15.

Elizabeth Gowdy Baker recently returned from an extended trip to California, where she painted portraits. Among her most recent works are presentments of Mr. and Mrs. A. B. Wallace and Mr. Walcott Johnston, the latter of Boston. She has also recently painted the portrait of Mrs. Ellen M. H. Gates, for her daughter, Mrs. Archer Huntington.

At his studio, 57 East 59 St., Arthur J. E. Powell is showing a group of interesting, colorful landscapes, painted during the past summer in Glaser National Park, and some typically good winter scenes, painted recently near Pittsburg. His canvas, "Bronx Kills," shown at the Academy last month, was accepted by the jury for the Pan-Pacific Exposition.

Birge Harrison writes of "The New Art in America," in the Field of Art in the March "Scribner." Every exhibition brings out a discussion of the unfairness of the jury system in selecting pictures. Mr. Harrison thinks it high time juries should be done away with.

Montague Marks a portrait painter and his wife Stella Lewis Marks, a miniature painter, both well known in Australia have arrived in New York and are now at 106 W. 52 St. Upon the breaking out of the war, they left their home to come to America leaving their entire collection of works of art to be sold for the benefit of the British Red Cross Society.

R. Hinton Perry recently returned to his Tenth Street Studio from Wilmington, Del., where he modeled portrait busts of Mr. and Mrs. Alfred I. Dupont. The portraits will be cut in marble in the Spring. During the past Summer he made an extended visit to the home of Mr. George Gordon Moore at St. Clair, Mich. where he made two large bas-relief panels of their little daughter, Virginia, grouped with their famous Irish wolf-hounds Glee, Barrow and Dromore. He also made a plaster study of their famous race horse "Justice Brook," who won the stallion-two-year-old prize at Lexington, Ky.

At her Carnegie Hall studio, Heppie E. Wicks, has recently painted a portrait of Master Mark Harris, of Ossining, N. Y. Dressed in blue against a landscape background, the portrait is an interesting composition and is said to be an excellent likeness. A head of Charles Keeler, the California poet, is strong and well modeled. She also shows a number of pastels, done the past summer, charming in color and design.

The portrait of little Adrian Lambert by Louise Huestis, recently shown in the Reinhardt Gallery window, brought the artist several deserved commissions for other portraits. She is busily at work on these in her studio, 51 East 56 St., and will go to Cleveland to paint other portraits in April.

Adele Watson is showing 12 canvases with the display of oils by local artists now on at the Toledo Museum. Like her pictures shown at the Museum at her first public exhibition two years ago, these now displayed are low in key, delicate in color, and have much feeling and sympathy.

At his Sherwood studio, Ernest Blumenstein is painting the portrait of Mrs. Andrew Cooper of Bridgeport, Conn. Mary Green Blumenstein is at work upon magazine covers for the American and Hearst's magazines.

The Corcoran Gallery has purchased from its present exhibition for the permanent collection, Bruce Crane's New England November landscape. It has also decided to take Edward W. Redfield's "The Breaking of Winter," instead of his "Sleighting."

Among other recent portrait commissions, Stanley Middleton has just delivered one of the late Warren Curtis, of Palmer, N. Y., and has since finished another of Dr. Frank Le Roy Satterlee, for a N. Y. medical institution and is now at work on a life-size standing military subject.

The first of a series of lectures for teachers interested in art was given at the Metropolitan Museum, Jan. 12, by Miss Edith R. Abbot, the Museum Instructor.

In speaking of the subjects announced for the course, Miss Abbot said that the study would be limited as far as possible to the art interest of objects in the Museum collections.

Carlton T. Chapman and Miss Adele Watson of New York, are exhibiting ten pictures each with the Toledo Painters Exhibition on at the Toledo Museum this month.

Douglas Volk recently painted the portrait of Dr. Felix Adler. It is a remarkable likeness and a sincere and well modeled work. Its ultimate destination will be the Ethical Culture Society.

L. S. Stevens, an American artist, who had a studio in Brussels and is now with the Belgian Relief Commission, is at the headquarters of King Albert to make sketches of him, which are to be reproduced. The King will be asked to autograph the sketches, many of which, it is expected, will be sold for Belgian relief.

Mrs. Henry Mottet will have an exhibition March 1, 1915, at Moore's Gallery, Washington, D. C., of portraits and outdoors with figures.

"Late November," by Mary Bradish Titcomb, shown at the recent Corcoran Gallery exhibition, has been purchased by President Wilson and now hangs in the White House.

The recently organized Three Arts Club of Philadelphia, where music painting and drama to have a home is negotiating for a house where woman students may live. There will be a gallery, library and drawing room.

At his studio, 1947 Broadway, Bolton Brown is at work on portraits, and some of his interesting, well-drawn and charmingly arranged and ably painted nudes.

Francis C. Jones is painting two decorative panels at his studio in the Atelier Building, West 67 St., where also are shown several interesting figure compositions and two thoroughly good nudes.

Another Tiffany window of unusual beauty has been installed in St. Stephen's Church, Phila. It was erected in memory of William S. Price, and presents Gamaliel, the doctor of the law, spoken of in the fourth chapter of Acts.

The window portrays the meeting of the council in the temple chamber with Gamaliel in the act of warning them of the danger of slaying the apostles. The several figures are particularly well executed, while the coloring is in soft tones of purple and pink. A beautiful view of the sea and distant mountains is obtained through the pillars of the porch.

Mr. Oscar P. Austin, Secretary of the National Geographic Society, gave a talk with moving pictures at the Salmagundi

BIOGRAPHICAL NOTES on Fifty American Artists; Fifty typical paintings reproduced. Fifty cents, postpaid, Macbeth Gallery, 450 5th Ave., N. Y.

Club recently, the subject of which was "Around the World in Eighty Minutes." A dinner preceded the lecture.

H. O. Tanner arrived from Europe recently, and has taken a temporary studio at 1947 Broadway. He will leave for Chicago Feb. 15 to supervise an exhibition of a number of recent canvases, at the Reinhardt Galleries. The display will include landscapes and his well known religious subjects, painted with the intensity and spirituality that has ever characterized his work.

William T. Ritschel has been invited to exhibit seven of his large canvases at the "Pan-Pacific" Exposition. The works he proposes showing will be chiefly his recent marines, painted at Monterey, Cal.

At his studio in the Clinton, 253 W. 42, St., Eugene Speicher is painting a portrait of Mrs. James Winston and one also of her little daughter Japalin.

Howard Chandler Christy, who has been working for several years past at his home in Ohio, has recently taken a studio in the Central Park studio building, 15 W. 67 St., where he is illustrating magazine covers and novels.

At his studio, 500 Fifth Ave., Gaetano Capone is showing a group of interesting landscapes and figure subjects, the result of his Summer's work in the Catskills, also several Autumn scenes painted in Bronx Park. The canvases have typical poetry of feeling, good color and refined subjects. A nude, painted out of doors, is especially interesting and is well drawn and composed. Among the other works are rich sunsets, moonlights and a thoroughly good waterfall.

Lester D. Boronda held an exhibition of some thirty-two canvases at the Averil Memorial Gallery, Rochester, during December, which closed Jan. 5. The display was composed chiefly of Parisian subjects, done in his clever, personal and colorful manner. There were also several California and New York scenes. The collection will be shown here during February, after which it will be exhibited in several Museums throughout the Middle West.

Two houses owned by Mrs. Annie Pyle, widow of Howard Pyle, were recently burned at Wilmington, Del. A collection of mural paintings by the late artists were damaged, together with several valuable paintings. The loss of property and art works will reach \$5,000.

A former Milwaukee woman, Katherine Merrill, will show eight of her etchings at the Panama-Pacific exposition. Among the plates chosen are several of Chicago and of battlefields of the civil war, which were exhibited at Reinhardt's last year. Miss Merrill has a studio in New York this Winter, where she is holding exhibitions of her work with much success.

The Fine Arts building at the exposition, where the etchings will hang, contains 102 galleries, sixty-one of which will be devoted to American art.

Oscar Anderson, the Gloucester marine painter, has been exhibiting several new marines and West Gloucester landscapes in Middletown, Conn. under the auspices of Dr. H. Watrous, the collector.

Wedsworth Wadsworth, the veteran watercolorist, well-known in New York, is still active at his country home, and is said to be doing some of the best work of his career.

A Sargent Brings \$4,000.

"A Moorish Courtyard," by John S. Sargent, in the current exhibition at the Knoedler Galleries, for the benefit of French soldier artists, was sold to an American collector last week for the sum placed upon it by the artist, namely \$4,000.

DEALERS' NOTES.

Recent letters received here from Mr. Victor G. Fischer from Berlin state that with Mrs. Fischer, he is having a quiet Winter at the Kaiserhof Hotel in the Prussian Capital, but is depressed as to the continuance of the war. He does not speak of returning to New York and is well.

Mr. Julius Goldschmidt of J. and S. Goldschmidt, who is an officer in the German army, but is not as yet at the front, writes in a cheery and enthusiastic vein to his New York house, says he is well and is optimistic as to the war's outcome for Germany.

The Nidelet Sale

The total of the Madame Nidelet sale of Napoleon and other medals and books at the American Art Galleries on Feb. 3 was \$2,111.75.

ART BOOK REVIEWS.

Bayley's Copley Catalog.

Life and Works of John Singleton Copley by Frank W. Bayley, The Taylor Press, Boston.

This second edition of Mr. Bayley's work on John Singleton Copley, listing the works of the American Colonial and British portrait painter, is an advance in every particular over the first edition. Mr. Bayley acknowledges on his title page his indebtedness to Augustus Thorndyke Perkins, a descendant of the painter, whose indefatigable labors brought forth the first authoritative catalog of Copley's works. Mr. Bayley also makes use of the very valuable volume of early Copley letters recently published by the Mass. Hist. Soc. from transcripts of papers in British Archives made by Prof. Guernsey Jones of the University of Nebraska. For frontispiece the author reproduces the admirable self-portrait of Copley owned by the N. Y. Hist. Soc.

The introductory sketch of the painter's life contains some interesting authentic information anent Copley's professional visit to New York in 1771, and the appended list of pictures exhibited at the Royal Academy and pictures sold after the death of Copley's son, Lord Chancellor Lyndhurst, will be found of value to students and connoisseurs.

But the important mission of the book is to place on record a descriptive list of the Copleys owned in America and in England and to give their present whereabouts. Many of the American portraits remain in the families for whom they were painted, while a number of the pictures painted in England are now owned in America. One of the principal owners of Copley canvases is Mrs. F. Gordon Dexter of Boston, whose collection includes some of the last and most ambitious figure compositions painted by Copley. The author deserves the highest praise for the manner in which he has traced the works of America's first "old master" and for his appreciative and intelligent compilation.

As to Dealers' Guarantees.

In the Cicerone, Herr Ernst Schwandt, Court Assessor, of Berlin, makes a discrimination between the guarantees of dealers covering the genuineness of their wares and those affecting their "provenance."

"According to the general legal principle, that a contract of purchase may be disputed on the ground of error regarding the properties of the article sold," says Herr Schwandt, "the seller of an old picture or antique, is expected to guarantee that the article is by the artist to whom it is attributed, emanates from the period to which it is ascribed. A peculiar feature of the case is that while the material of which an artistic object is composed is usually susceptible of proof, such is not always the case with its origin. On the latter point individual opinion does not always lead to admitted certainty. Hence both the theory and practice of law favor the limitation of the seller's responsibility for a work claimed to be genuine."

"The mere indication of origin does not render the seller liable for its correctness," it is added, "the case, however, being different when he has guaranteed the assertion. Under these circumstances the buyer can recall the purchase if he can prove that the statement of the seller was incorrect."

"While such a guarantee is usually expressed in so many words," says Herr Schwandt, "this is not in all cases necessary. A silent guarantee can be very well deduced from the accompanying circumstances."

"Where the buyer has been deceived by the seller," continues Herr Schwandt, "the former can claim the annulment of the purchase on that account, quite apart from the question of genuineness of the article."

"If the seller's guarantee of authenticity to the buyers is thus limited," he continues, "the engagement works the same way when a picture is found to be of greater value than had been supposed. In such a case, when a painting was discussed to be a true Rembrandt, the sale was declared valid by the German Imperial Tribunal."

In the concluding words of Herr Schwandt:

"From the above explanation it will be seen that the solution of the question whether a seller has or has not guaranteed authenticity, is sometimes difficult. According to the opinion of Herr Josef Kohler, it is advisable in all important purchases to have the extent of the guarantee expressed; preferably in writing."

The Islesworth "Mona Lisa," attributed to Leonardo da Vinci, has been sent to the Boston Museum and will hang in the directors' room during the progress of the war. The painting was sent over for safety by the owner, Mr. John R. Eyre of Old Islesworth, England.

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SOME GERMAN EXHIBITIONS.

In the Kaiser-Friedrich Museum, Berlin, the entrance to the section of the German and Dutch schools has been re-arranged. The period illustrated by the latter is the seventeenth century. Various German medieval pictures have also been placed in more effective positions, such as the "Bohemian Madonna," donated by Archbishop Ernst of Prague.

The Düsseldorf painter, Richard Bloos, has organized an exhibition of works representing scenes from Paris life, at the Schulte Gallery, Berlin.

An exhibition of old masters has been held at the Weustenberg Gallery, Berlin, which included five works by Francesco Guardi, and examples of Rubens, Cuyt, Ostade and other old masters.

The art Salon at Dortmund has recommended its monthly exhibitions. Among the latest features are works by Karl Biese, of Karlsruhe, and W. Panserbister of Munich.

Through the efforts of the local Pension Bureau, an exhibition in aid of necessitous Weiman artists has been opened at the Grand Ducal Museum of that city. Some of the most prominent artists of that center are upon the jury.

The winter exhibition of the Society of Cologne artists took place in November, a month earlier than usual. Its features were chiefly of a military character.

Thannhauser's Modern Gallery of Munich will present as soon as practicable, a collection of sketches taken during the present campaign. From Munich the exhibition will

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travel through Germany, Austria and Hungary; the receipts will be devoted to patriotic purposes.

Since the middle of August, both the Vienna Court Museums of Art History have been closed. As the greater part of the staff has been called to the front, their early re-opening is considered problematical. In the same reason the Albertina Art Museum has been closed, as well as the Vienna Municipal Museum.

The Paffrath Gallery at Düsseldorf has opened a new art salon, a bold step in war times. Most of the exhibits are by local artists, notably by Eduard von Gebhardt and Claus Meyer.

At the Commeter Gallery, Hamburg, the December exhibition included works by the well-known Munich artists, Professor Richard Kaiser and Julius Schrag. Interesting collections were shown by Alexander Gerbig, winner of the Villa Romana prize and by F. A. Weinheimer, who contributed a cycle of "Dante in Inferno."

Sales of pictures by the Saxon Art Association, the work of Dresden artists, have been numerous, including paintings by Hochmann, Steinger and others.

GOOD PICTURES DAMAGED.

Through a recent fire in the Dietrich Art Galleries, St. Louis, some 700 pictures were more or less damaged, among them several examples of Dawson-Watson, 30 of E. H. Wuerpel, Director of the St. Louis School of Art, and others by Hugo Ballin, and other American artists.

Phila. Picture Prices.

"La Marquis de Marigny Menars, Sister-in-Law of Madame de Pompadour," attributed to sold for \$1,000 last week in the auction of the Louis A. Biddle and Henry O. Hastings collections at the Phila. Art Galleries. That was the highest price of the sale. Other prices were as follows: Seashore scene, by Truesdell, \$475; "Education of Love," by Diaz, \$400; "Magdalene," by Hender, \$500.

A large landscape by Ernest Lawson, one of his characteristic views of the Hudson, from Ft. Washington Heights in Winter, has been purchased by the Metropolitan Museum.

Hilda Belcher Wins Prize.

The Hudson prize of \$200 at the American Current Watercolor Society exhibition at the National Arts Club, was awarded to Hilda Belcher for her portrait of Winifred Hunt.

Too Much for a Van Dyck.

Plumb A. Gentet, the well known Frankenstein of Peculiar, Mo., contemptuously regarded the picture recently reproduced in the "Star" of a \$40,000 Van Dyck painting now on exhibition in Kansas City. "Somebody got blame well skinned!" he carped. "Forty thousand dollars for that? Huh! I got the whole west side of my barn painted with a Bull Durham picture last Summer and never cost me a cent!"—"Kansas city Star."

RED CROSS JUMBLE SALE.

The latest project for swelling the British Red Cross funds is the holding of a jumble sale de luxe, according to a N. Y. "Times" cable.

The public is being asked to give paintings, old silver, furniture and all sorts of articles of vertu, and already there has been a remarkable response, among the donors being the King, Queen Mary, Queen Alexandra, and many collectors. Several artists, including Sargent, have given picture frames with a promise to paint portraits of the purchaser. The sale, which is expected to last several days, will be conducted by Christie's free of charge.

OBITUARY.**Edwin Daniel Betts.**

Edwin Daniel Betts, father of the "Betts family of artists," and himself a painter of note, whose pictures hang in many Chicago homes, died last week in Chicago. His best known work is an idealized "Birth of Christ."

"Louis Betts, who lives in Washington," says the Chicago "News," "had been estranged from his father because of the latter's attitude toward the son's wife, Giovoni. The father, who was 68 years old,

had eight children and several of them have achieved fame with the brush. Several years ago connoisseurs had the unique pleasure of viewing at the family's Chicago home an exhibit composed entirely of canvases by 'the Betts family of artists.'

"Two of the sons, Harold of Chicago and Bert of New York, are portrait painters. Arthur is in art metal construction work. Edwin is with a theatrical company. Grace is an art teacher in San Diego, Cal., and Vera is a student at the University of Chicago. Theon, a younger son, is in high school.

Theophile Poilpot.

Theophile Poilpot, the painter, died in Paris, Feb. 7, at the age of 67 years. He received the military medal in 1870 and was noted for his battle panoramas of Balaklava, Reichshoffen, Buzenval and the Capture of the Bastille.

While on a long visit in this country he painted panoramas of the Battle of Shiloh and that between the Monitor and Merrimac.

Gotthard Kuhl.

The Dresden art world has sustained a severe loss in the death of Gotthard Kuhl. Since 1897, the direction of the Dresden Art Exhibitions had been in his hands. He had also been remarkably successful as an instructor at the Academy.

Jakob Thiesen.

One of the latest victims of the war is the young painter, Jakob Thiesen, aged 30; son of a wine-grower at Rhöndorf, on the Rhine. During five years he studied at the Düsseldorf Academy, chiefly under Prof. W. Spatz, having been of late years a regular exhibitor of figures and landscapes at the exhibitions of that city.

Alfred Hagelstange.

Alfred Hagelstange, a well-known art "expert," born at Eifurt, 1874, recently died at Cologne. He had been at the head of the Walroff-Richtartz Museum, Cologne, for six years, and had formed extensive plans for its development which were cut short by his death.

ART TRADE IN WAR TIMES.

The "Cicerone," in discussing the effect of the war on the art trade of Europe, says: "Art trade can only thrive in prosperous times. * * * The bright days of the Steengracht, Nemes and other sales are past, and will not soon return. Only after the end of the war will the danger, which has been wrought, be visible and the markets of Paris and London, on which the highest prices have hitherto realized, will be sellers instead of buyers.

"But what hurts one, helps another museum," the "Cicerone" continues. "For years the museums have been unable to compete with the large collectors and after the war they will find their time has come. They will have an opportunity, long wanting, of filling voids in their galleries at reasonable prices. Should funds be needed, the friends of the museums will help them. Many individuals and municipalities unviedly. The war will doubtless be disposed to part with their art treasures."

CLEVELAND.

Cleveland may have a municipal art gallery in addition to its new art museum of art. Twenty-eight years ago, in 1887, \$5,000 was left to the city by Mary A. Warner, an art lover. While other projects have been taken up and abandoned, or incorporated into the general museum scheme now being worked out, the city has kept this special fund laid aside till there is now an accumulated sum of \$11,200 on hand.

Meanwhile, the new City Hall is nearing completion, a \$3,000,000 structure to contain the finest marble interior of any building in the city, others in the group plan not expected. It is now proposed to set aside a section of the building as an art gallery and hang therein paintings by local artists, purchased with the interest of the Mary A. Warner fund. It is probable that this interest money will be used as a prize for the best picture of the year. Annual exhibitions of the work of local artists would also be held in the City Hall art gallery.

Directors of the Cleveland Arts club have endorsed the plan and are already making tentative arrangements for the first exhibition to be held when the City Hall is opened next November. Jessie C. Glasier.

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Oil Painting by Francesco Jose De Goya (1746-1828)—an exquisite portrait of La Marquise de Sonora.

Antique Triptych, early XVI Century, by "the Master of Frankfurt," from the parish church of Casbas.

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FRANK MURA'S HISTORY.

When the Frank Mura picture was put up at the Plaza on February 4 in the course of the Ichabod T. Williams picture sale, a New York Portrait painter, and old-time illustrator, sitting next to a Times reporter, said he had a little story to tell about Williams and Mura. After the sale was over—the picture went for \$800, and will be worth a lot more by and by—the painter told his tale in this way:

"The first time I ever heard of Mr. Williams was by way of Frank Mura, a New Yorker by birth, as I was. Mura is a prize winner now in every exhibition where he hangs a picture and his home has been in England for many years. But he was not a prize winner when both of us were youngsters in Munich as students.

"As a beginner Frank showed artistic ability, but somehow he would not get down to work. He dawdled along, getting nowhere, until his mother died. He loved her dearly, and it seemed that her death brought him to his senses. Then he resolved to work, as she had wanted him to work while she lived. He came to Munich, where I had been for five years, and almost in a day sprang into notice. His father had been supplying him with funds, but reverses came, and one day Frank told me, as one of his nearest friends, that his father had sent him \$100 as his last contribution and had written for him to come home.

"I was to start for New York the following week and wanted him to join me, but he owed his landlady so much that when she was paid there would not be enough left for passage money. I could not help him for reasons well known to struggling artists, but I could give him unlimited advice, and that was that he slip away with me and pay the landlady when times improved and money was easier.

"His roommate was consulted and thought so well of the plan that he helped Frank to get part of his belongings, chiefly the canvases he had completed, out of the boarding house, and we left quietly for a Holland port, where we could get a second-class ticket to New York for \$35. Our artistic temperaments delayed us in Holland until the last minute, and when we reached New York I lent Frank half a dollar to get him uptown.

"Very soon after that he went into a small studio on the top floor of an old building in Broadway, between Thirty-first and Thirty-second Streets, with an artist friend, Harry Williamson. Williamson had a rich friend, a lumber dealer named Wil-

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liams—Ichabod T., whose pictures sold to-night and last night for more than \$185,000—who knew good pictures and liked them well enough to have a collection in his home that Mura went wild over when he went with Williamson to see them and their owner.

"Mr. Williams liked artists personally and bought most of his pictures at that time direct from their painters. He liked Williamson so well that one day he came to the top-floor studio to make a personal visit. Some of Mura's pictures were scattered about, and it was not long before the trained eye of the visitor began to see things. He didn't say anything at first, but kept on looking. Finally he asked who did the work, and Mura modestly admitted that he did.

"Well, young man," said Mr. Williams, 'all I have to say is that you are wasting your talent here. I'll buy these as a starter and stake you if you want to go to Europe and study and work. But you've got to work.'

"This unexpected luck so unsettled Frank that an hour or so later he came around to me and begged me to kick him hard enough to make sure whether he was awake or only dreaming.

"But it was no dream, and presently Mura went back to the other side. It wasn't long until his good friend did not have to help him, for the pictures he painted brought ample returns. Later he married the daughter of a distinguished member of the Royal Academy of London, and for years that has been his home and workplace. Of his later relations with Mr. Williams I did not know, because I scarcely knew his friend Williamson and did not know Mr. Williams at all.

"Oh, yes; he settled with his Munich landlady, and so handsomely that she wished some of her other art boarders would leave in the same way."

Watercolors Sell well in London.

Christie's was crowded Feb. 5 at the sale of watercolor drawings by the Royal Society of Painters in Watercolors. "Under the Poplars," by Sargent, brought the highest price, \$1,350. "Karer See," also by Sargent, brought \$1,050. The total was \$10,010.

Matisse Sells Well.

The sales from the Matisse exhibition at the Montross Galleries, 556 Fifth Ave., number over 80, including sculptures, drawings, lithographs and woodcuts. The supply of several of the prints being exhausted Mr. Montross has sent to Paris for others. The sculptures sold include "Nude Woman Standing," \$325 and "Nude Woman Crouching."

THE PARES ANTIQUES.

The collection of retrospective paintings and art objects from the XII to the XVIII centuries, which has been on exhibition at the Anderson Galleries during the week and is still on view, has attracted much attention. It was brought to this country because of the war by M. Emile Pares, a

dealer for many years in Paris and Madrid who is well-known to American collectors.

The collection contains fans, majolica, laces, ancient carvings and furniture ecclesiastical embroideries, jewelry enamels, retables and primitive paintings of the Flemish, Italian and Spanish schools. But interesting as these objects are, there are four paintings which instantly draw the attention of every visitor. One of these is a painting by Giovanni Cimabue, whom Vasari termed "the father of modern painting," believed to be the only one in this country, "The Virgin Enthroned with Infant Christ." Seated on a throne. The painting came from the Cathedral of Calahara, Spain.

A second painting of extraordinary merit is the portrait of La Marquise de Sonora by Goya, and it is doubtful if a finer example of the work of this great Spanish painter has ever been exhibited in this country. A third painting is "The Napkin of Veronica," a signed canvas by "El Greco," from a convent at Seville. A fourth is an antique triptych painted at the beginning of the XVI century by "the Master of Frankfurt," shown in the Retrospective Art Exhibition in Saragossa in 1908 and described and illustrated in the historical and critical volume by Bertaux, published at Paris in 1910. The triptych came from the parish church of Casbas (Huesca). The center panel shows "The Mystic Marriage of St. Catherine," and on the side panels are angels with musical instruments.

The collection was selected by M. Pares with great care, and he guarantees the authenticity and genuineness of every object. It will be sold on Thursday and Friday afternoons and Friday evening next, Feb. 18 and 19. The sale will be an interesting test of the American market.

RICCI LACE COLLECTION.

A remarkable collection of XVI-XVII century laces, formed during twenty years by Signor Leone Ricci of Florence, Italy, is now on exhibition at the Anderson Galleries. It has been classified, described, and cataloged by Miss Sara Hadley, and will be sold on the afternoons of Thursday, Friday and Saturday, Feb. 25-27. Signor Ricci originally intended this collection for exhibition in a museum and hoped that because of its educational value it could be kept together. There are many examples of old and rare laces illustrating the art from the Renaissance, and the collection is particularly notable for the altar frontals.

OASTLER PORCELAIN SALE.

At the first session of the sale of the collection of old Chinese porcelain and other art property, found by the late William Churchill Oastler, at the American Art Galleries, Feb. 5 last, a total of \$35,092, was obtained for the first 218 numbers.

Several of his finest pieces had been in the loan exhibition of Chinese porcelains in the Duveen Bros. Galleries in 1907 and Duveen Bros. were among the leading buyers Feb. 5. They paid \$1,600 (the highest figure of the sale), for No. 190, a globular vase, with tall tubular neck, decorated in

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the enamel colors of the K'ang-hsi famille verte; \$900 for No. 197, a club shaped vase of the same period in brilliant colors; \$775 for No. 98, a clair-de lune coupe, with teakwood stand, and \$320 for No. 71, a pure white Lung Cheng jar.

Mr. C. Field gave \$1,125 for No. 212, a famille verte temple jar. Mrs. B. Borden, \$340 for No. 162, a pair of Ch'ien-lung jars. W. W. Season, agent, \$1,000 each for No. 40 and No. 198, a blue and white Ch'ien-lung jar and a K'ang-hsi tall vase. Mrs. William R. Hearst, \$115 for No. 4, a pair of blue and white covered bowls. Mr. F. Kaldenberg, \$725 for No. 105, a peachbloom ovoid vase shape. Mr. E. G. Getz, \$650 for No. 227, a tall hawthorn jar, and Miss R. H. Lorenz, agent, \$1,300 for No. 22, a pair of K'ang-hsi blue and white beakers.

At the second and final session, Feb. 6, the total was \$3,801, which made a grand total of \$38,893.50 for the entire collection.

The highest price was \$210 paid by Mr. E. Burton Holmes, for a seated figure of Buddha, sculptured in wood and heavily gilded. Mr. Holmes also acquired for \$155 a standing figure of Buddha. Mr. L. H. Lapham paid \$155 for an elaborate Japanese shrine cabinet.

Good Prices for Books on Art.

Works on the fine arts, owned by H. A. Smythe Martin, L. Crist Delmonico, and the late Rudolf Seckel, brought \$2,441.75 at the American Art Galleries the afternoon of Feb. 5. The highest price was \$820, paid by Mr. George D. Smith, for a "Collection of the Engraved Works of G. B. and C. F. Piranesi on the Architectural and Artistic Remains of Ancient Rome," folio, Paris, 1835-37.

Mr. J. White gave \$100 for "The Wallace Collection (of paintings) at Herford House," 250 copies printed by Goupil & Co., Paris, 1902. M. Knoedler & Co. paid \$360 for D. Rovinski's "L'Oeuvre Grave de Rembrandt," St. Petersburg, 1890, and H. Mitschke bought for \$115, "Le Peintre-Graveur Française," by A. P. F. Robert-Dumesnil and Georges Duplessis, Paris, 1835-61. A copy of Henry Harvard's "Dictionnaire de L'Ameublement et de La Decoration," Paris, circa, 1880, in binding by Lortic, went to Mr. James F. Drake for \$88.

The evening of the same day art and other books from the library of the late Ichabod T. Williams and J. H. Koch of Grantwood, N. J., brought \$4,655.75.

A collection of photographs of interiors of temples, etc., in Japan, Egypt, India and Ceylon, sold for \$102.50. Mr. James F. Drake paid \$50 for an extra-illustrated copy of Gabriel Harrison's "Life and Writings of John Howard Payne." Inserted in the work are letters of Thomas Campbell, W. C. Macready, John Howard Payne, Charlotte Cushman and other celebrities.

Bailey Sale at Silo's.

Mr. Herbert Du Puy, of Pittsburgh, at the continuation of the Bailey sale at Silo's on Feb. 5 bought the Prince of Satsuma's lacquered palanquin for \$1,050. Mr. Du Puy was also the purchaser, for \$250, of a little antique Adam Broadwood piano.

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